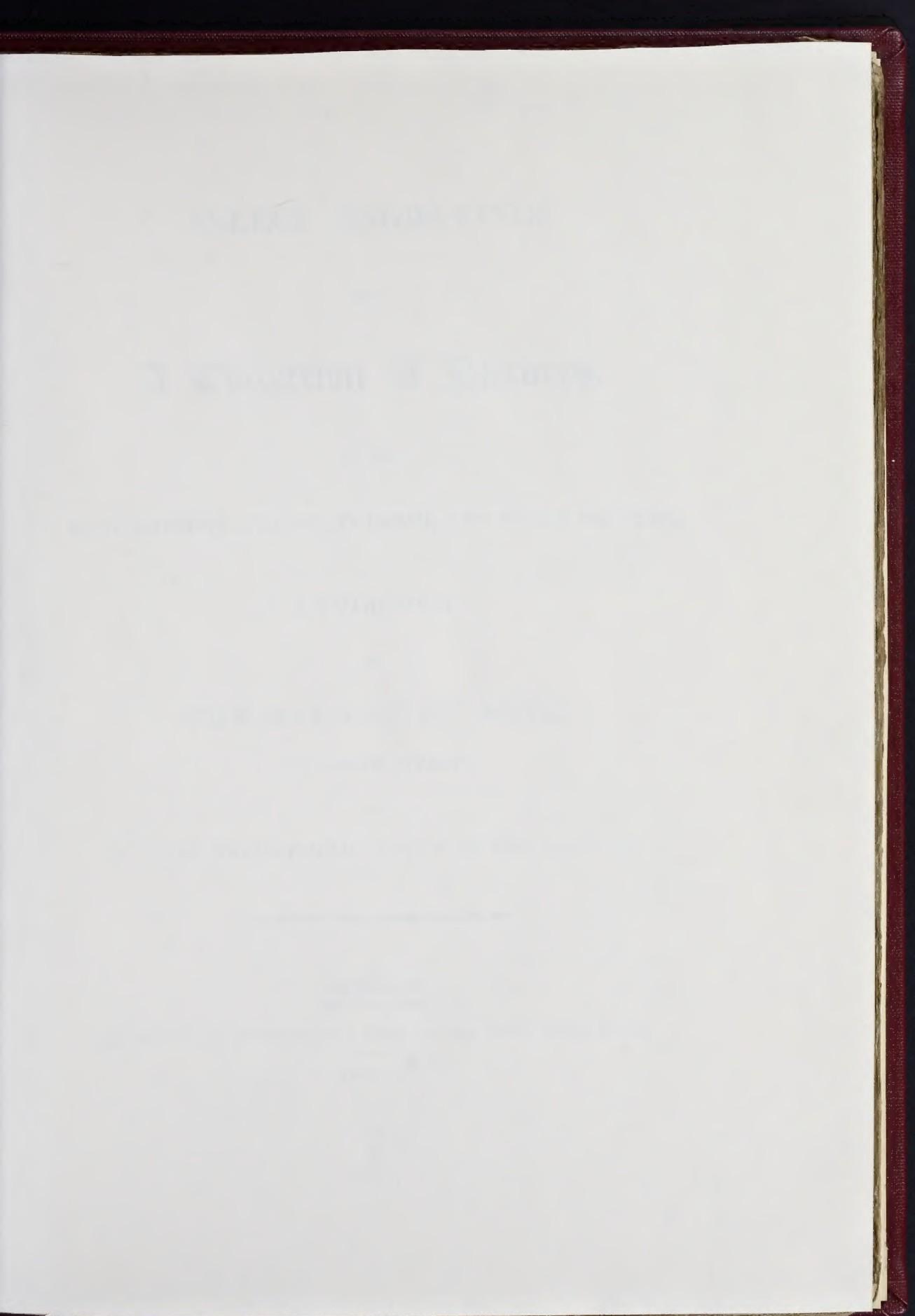


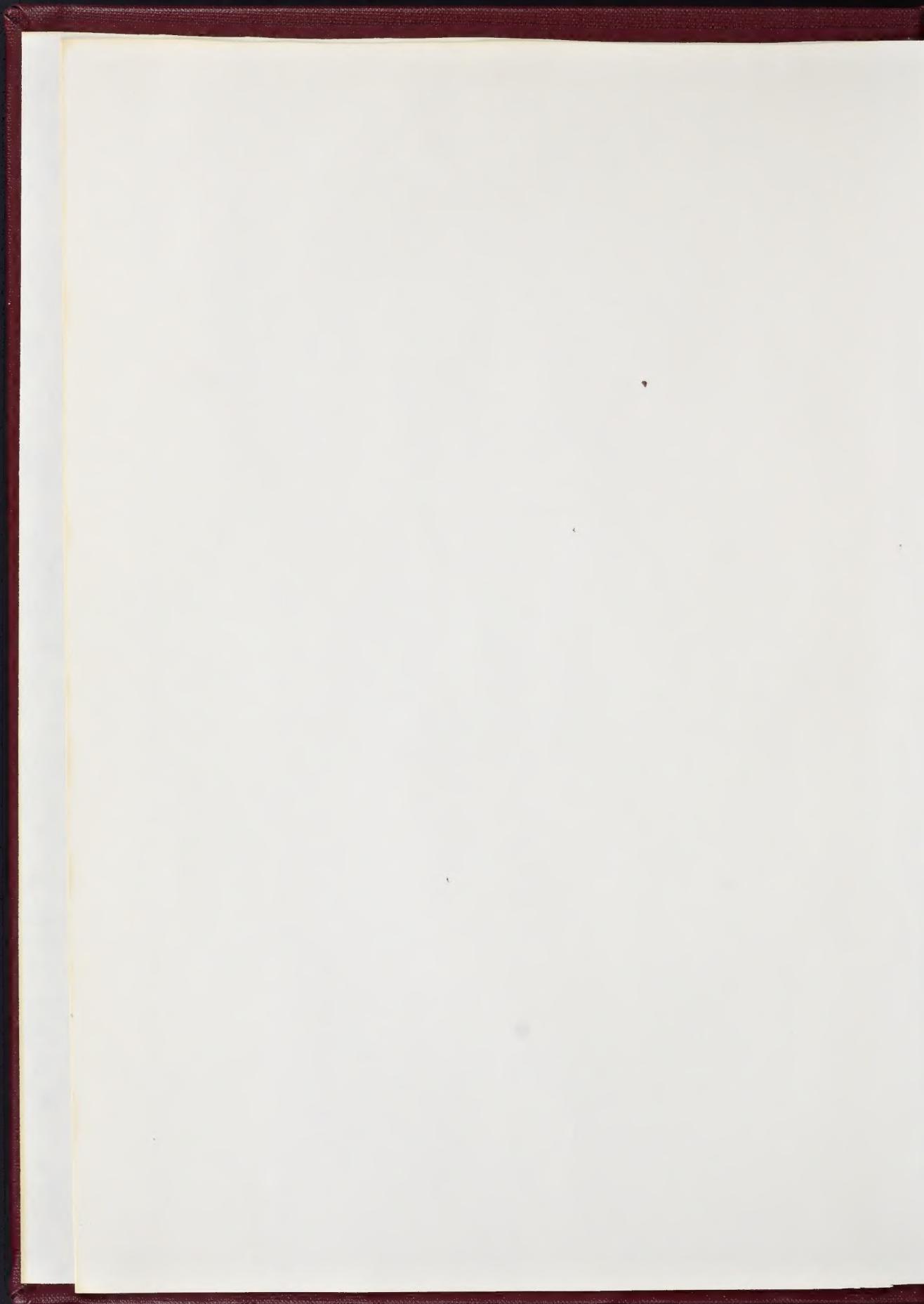


THE J. PAUL GETTY MUSEUM LIBRARY









A. W. Thorp.

The Broughton Collection. Leds  
1888

## SELECT ENGRAVINGS

FROM

# A Collection of Pictures,

BY THE

MOST EMINENT ITALIAN, FLEMISH, AND DUTCH MASTERS,

EXHIBITING

AT

THE SALOON OF ARTS,

OLD BOND STREET:

WITH

A SHORT BIOGRAPHICAL NOTICE OF THE PAINTERS.

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LONDON:

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PRINTED FOR THE PROPRIETOR, BY J. MOYES, GREVILLE STREET, HATTON GARDEN.

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SELECT ENGRAVINGS

A Collection of Engravings

ЛУЧШИЕ ИЗДАНИЯ ДЛЯ КОЛЛЕКЦИИ МАСТЕРСТВОВЫХ ТРОУЗ  
СО СПРАВЛЕНИЕМ ОБ ИСТОРИИ И ПРИЧИНАХ ВСЕХ ПРИЧИНОВАННЫХ  
ОБРАЗОВ

СЕЛА ТО МОЛОДАЯ ЧНТ

СТАТЬИ АБОДО

1770

1770

СОЛДАТСКАЯ БИБЛИОТЕКА КОМПАНИИ МОСКОВСКОЙ КОМПАНИИ

## P R E F A C E.

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THE Engraved Outlines and Etchings contained in the following Work, are taken from a COLLECTION OF PICTURES, which has been exhibited for some time past to the Public, at the SALOON of ARTS. The whole of that Collection was formerly in the possession of an Italian Amateur of considerable taste, and was formed by him from the various Galleries on the Continent, which were broken up at the time of the Revolution in France, and by selections from private cabinets. The present possessor, wishing to afford an opportunity to all lovers of the Fine Arts, and particularly of Painting, to examine, with the least possible inconvenience to themselves, the fine productions of the Masters most celebrated for their skill in that department, has opened a spacious Room for the purpose, at considerable expense, where every facility is afforded for the Amateur to contemplate the sublime and interesting works of the Schools of Italy, Flanders, and Holland. But, as many might wish to have by them, in their study or library, memoranda of these works, which might be referred to whenever the composition and style of a particular Master were under consideration, the proprietor has been induced, after the example of many others who have possessed large collections of pictures, to have a considerable number engraved in outline for that purpose; and, to render the work still more useful, has annexed a short account of the Master, of whose

style an Example is presented. It is presumed that a condensed notice of the Artist's birth, the School in which he studied, and his general manner, will be found convenient; as it will at once afford that information which must otherwise be looked for in a variety of volumes, not always readily to be obtained. The several Masters are classified in some measure according to chronological priority, or the general arrangement of their Schools; the Lombard taking the lead both in respect to time and merit; and the rest of the Italian Schools having precedence of those of Germany and Holland. The proprietor's view in putting forth the work, is more with a wish to afford such as may be attached to the Arts an easy mode of gratifying their inclinations, and of preserving memoranda of the Collection of Pictures that he has offered to their notice, than to reap any pecuniary profit from the publication. This mode of preserving a remembrance of a large Collection of Pictures, though common on the Continent, has not been before adopted in England: it would be for the advantage of Art, if the possessors of such as are justly distinguished for their originality, beauty, and value, would, with the same spirit of munificence they have shown in collecting, adopt the mode, and render it familiar as it has been in other parts of Europe.

( ) ( ) ( )  
The Right Honorable  
The Earl of Carlisle

My Lord

The work here presented to your Lordship is intended to convey some idea of the extensive and valuable collection of ANCIENT PICTURES now exhibiting at the Saloon of Mrs. in Old Bond Street, and I am too fully sensible of your Lordship's goodness in thus permitting it the honor of appearing under the sanction of your Illustrious name, not to experience regret that the performance is not in every respect more worthy your patronage. But as the most hasty sketch is sufficient to recall in the mind of the Artist the idea of beauties long before observed by him in nature; so may these Etchings at a future time, enable the Amateur to retrac in his memory the pleasure once enjoyed by him in the contemplation of the excellent originals from which they were copied. With those associations your Lordship is fully conversant, and it is therefore hoped that the present publication may not prove wholly unacceptable to your Lordship and other distinguished lovers of Virtue.

I have the honor to remain with profound respect,

My Lord.

Your Lordship's most Obedient humble Servt

George Gillow.

196, Old Bond Street.





## SELECT ENGRAVINGS.

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### THE ITALIAN SCHOOLS.

THE Works of the Italian Painters are generally distinguished, and classed under a particular denomination, according to the style and manner adopted by the Artist in composition and colouring; each School having a character in some measure peculiar to itself. Some of the celebrated Masters have, however, blended the several excellences; and to such it is difficult to assign a place which may not be disputed.

The Schools of Florence, Rome, Venice, and Lombardy, are the most eminent: they are characterized from the manners adopted, and in a great measure established, by the Masters who founded them.

The FLORENTINE SCHOOL, which is the mother of all the rest, is distinguished by a certain severity and gigantic grandeur, which gives an elevation and majesty to the compositions of its Artists superior to all others.—The ROMAN SCHOOL, formed by the study of the antique, exhibits scientific design, a supreme beauty of form, and justness of expression; but in colour it is inferior to the rest.—The VENETIAN SCHOOL is distinguished for its knowledge of colour;—and the SCHOOL of LOMBARDY for grace, tasteful design, delicacy of pencilling, and harmonious arrangement in the chiaroscuro. Each of these Schools has produced Masters who are exceptions to its general character; but the above distinctions serve for the purpose of classification.

## LEONARDO DA VINCI.

*Born at Vinci in 1452.—Died at Fontainebleau in 1519.*

THE versatility of this great Master's talents in a great measure rendered the application of them abortive. Anxious to excel in every department of art and science, his mind was often diverted from the accomplishment of his undertakings by new pursuits. Had he bent the whole strength of his genius and knowledge to the perfecting of one object, little would have been left for succeeding talents to add in the way of improvement. Indeed, from the concurrent statements of those who beheld his "*Last Supper*" in its pristine glory, and from the testimonies that exist in copies and engravings of that grand performance, he surpassed all his precursors; and it would be difficult to name the succeeding Artist who has equalled all the combined excellences of that work. If LEONARDO showed the sublimity of his genius in the Last Supper, the Cartoons of Pisa, and other large compositions; he was no less eminent in the more mechanical part of his Art, the representation of Portraits. The world is well acquainted with the intimacy that subsisted between LEONARDO and FRANCIS the First: the Artist would naturally exert himself in giving the portrait of the Wife of his friend and patron; and to the most superficial observer this will appear to be the elaborate performance of an Artist who was determined to do his best. The Queen holds in her hand a Letter, with the superscription in Spanish, and in the romantic style of that gallant Monarch.

*The Nativity*, a small cabinet picture, is also engraved as the production of LEONARDO.



- *Portrait of the Wife of François I*

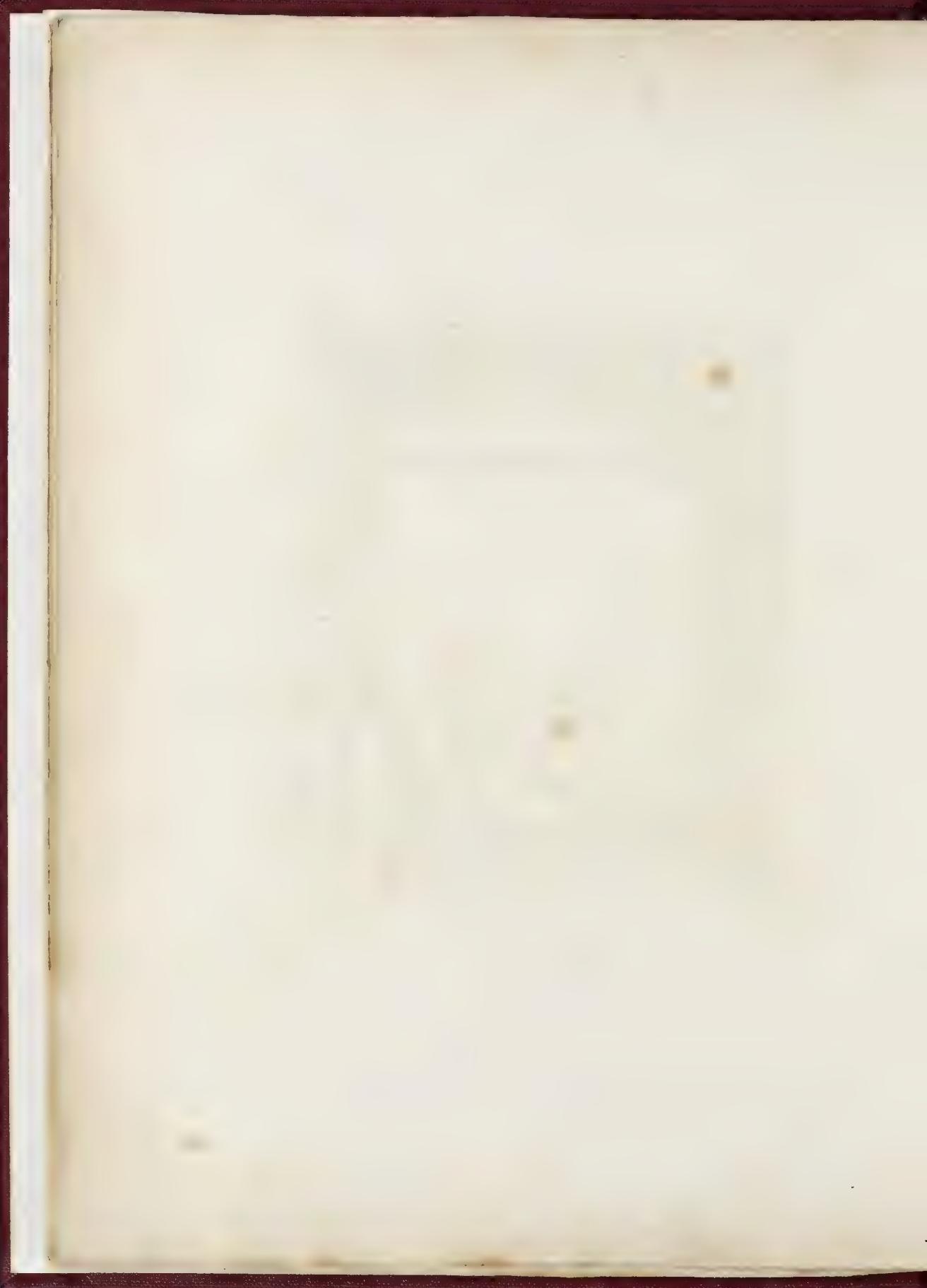
*See also page 1*





T. V. P.

*The Nativity*







Printed by Antonio de Pinto

Engraved by Robert Winkles

### The Visitation

1720. 3. 3. 2. 2. 2.





Andrea Mantegna p.

85 x 36

The Holy Family

17. Feb. 18

### ANDREA DEL SARTO.

*Born at Florence in 1488.—Died in 1530.*

THIS skilful Artist made the works of RAFFAELLE and MICHAEL ANGELO his models: in his best pictures he unites the fire and energy of the latter, with the grace and suavity of the former. His *Repose in Egypt*, which has been engraved by MORGHEN, is considered not inferior to either. His true works are very rare, and have been so often copied by Artists of rank, that it requires a very attentive examination to distinguish the genuine from the spurious.

The Examples in this Collection place his merit in a favourable point of view: *The Visit of the Virgin to Elizabeth* is a charming composition, remarkable for the elegance of the female forms, the noble style of the drapery, and the bland and delicate hue of the colouring. The graceful form of the Holy Virgin has seldom been surpassed; there is an air of sanctified beauty about her that at once creates admiration and respect. The character of Elizabeth is equally well preserved: her veneration for her sacred relative is very apparent. The Picture is finished with care, as no doubt the Artist intended it should be a *chef d'œuvre*. It was formerly in the Gallery of the Marquess MALASPINA, at Milan.

*The Holy Family*, possessing the same suavity and beauty of character as the preceding, and most carefully finished: the heads are much in the style of RAFFAELLE; and it may be considered as a very successful effort, and near approach to the manner of that distinguished Master.

## GIOVANNI FRANCESCO PENNI.

*Born at Florence in 1488.—Died at Naples in 1528.*

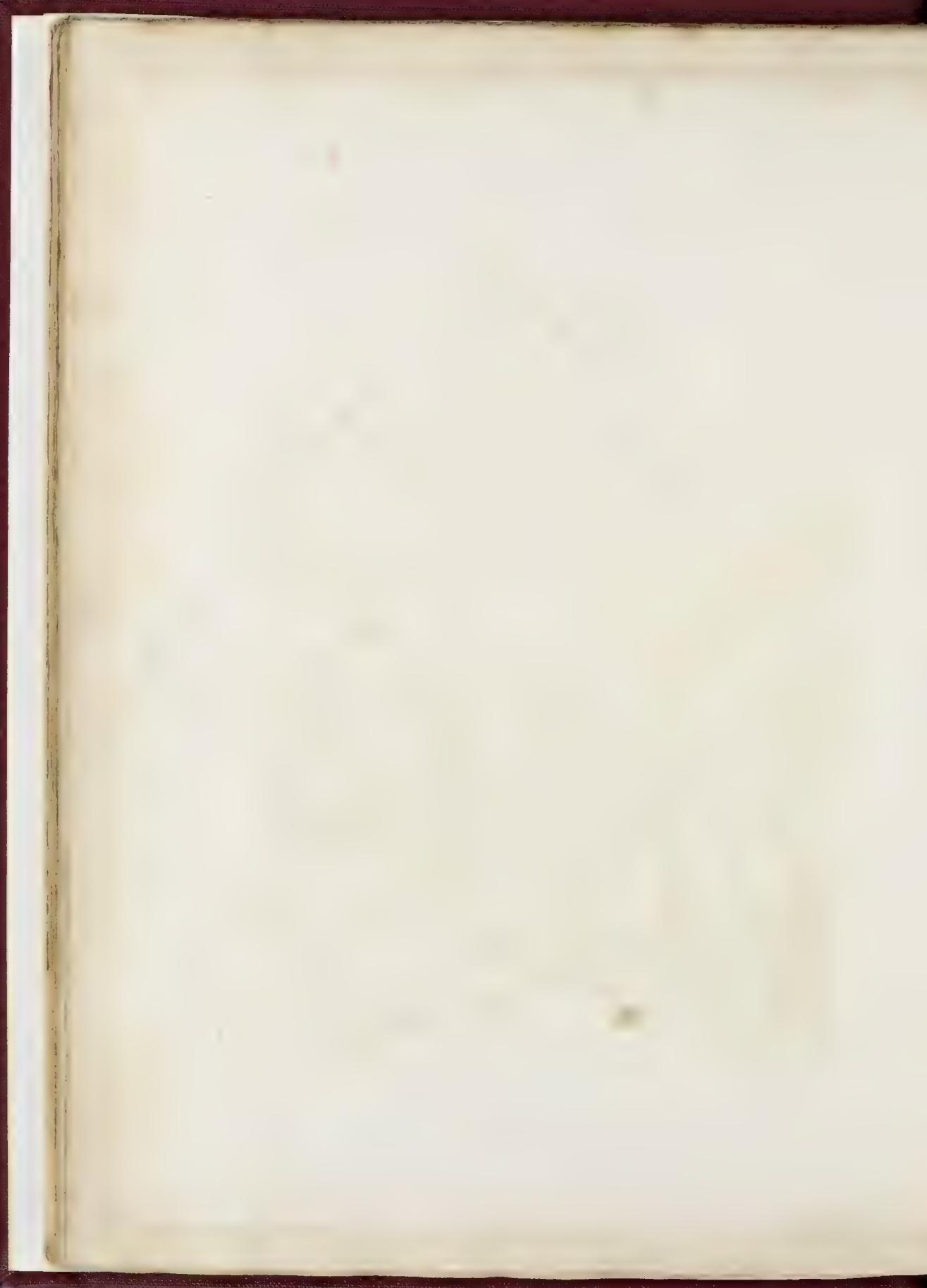
AMONG the disciples of RAFFAELLE, PENNI held a distinguished rank: he was employed by that Master not only in working from his designs in public buildings, but in making copies of his best pictures, for the gratification of those who were anxious to possess them in their cabinets, as well as on the walls of their chapels and palaces. Many, that now pass as originals by RAFFAELLE, are the transcripts by PENNI and JULIO ROMANO. Of these, this Collection can boast of possessing two: that by PENNI, is

*The Marriage of the Virgin and St. Joseph*, in which the story is told with all the elegant simplicity that so highly distinguishes RAFFAELLE from all other Masters. The disciple has been faithful to his exemplar: the spirit of originality is preserved; the beauty of the contours, the suavity of the characters, the expressions and lively interest of those concerned, such as is found in all the well-known productions from the hand of RAFFAELLE himself.



Painted by Penn after Raphael

Marriage of the Virgin







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J. C. Kirby -

size 7 6 by 4 8 -

## JULIO ROMANO.

*Born at Rome in 1492.—Died at Mantua in 1546.*

DURING the life of RAFFAELLE, JULIO ROMANO contented himself with contributing, by the exercise of his talents, to the advancement of the great undertakings in which his instructor was engaged; and much of his own reputation is derived from the excellent counterparts which he produced of his Master's conceptions. The public buildings at Rome bear ample testimony of his splendid abilities; and by many his works are thought to possess more energy than even those by RAFFAELLE. The principal patrons of Art, during their lives, were content to have copies of the best works of the Master by the disciple; and to this just estimate it is perhaps owing that the world possesses what may be deemed duplicates of RAFFAELLE's works. Many beside the well-known transcript of the Transfiguration might be named; but as the business of this work is only with those which the Collection contains, the account must be confined to the beautiful subject well known by the fine Print of MARC ANTONIO RAIMONDI, called

*St. Cecilia, or the Five Saints*, representing a Concert, in which Cecilia occupies the centre; St. Paul and St. John are on her right; St. Augustine and Mary Magdalen on her left; on the ground are various musical instruments; and above, a choir of Angels chanting. This magnificent Picture formed a part of the Collection of Cardinal GONZAGA.

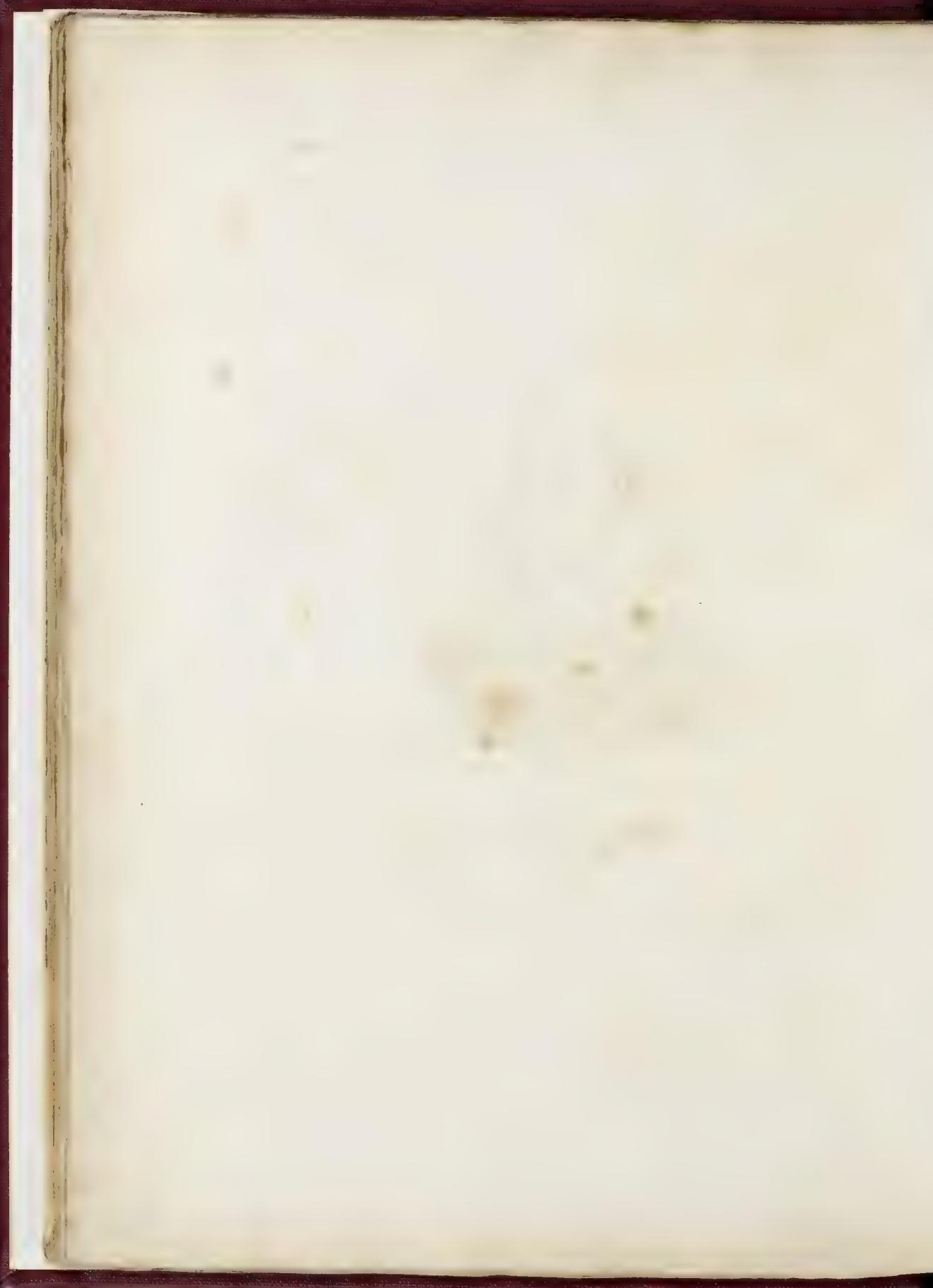
**TITIAN.**

*Born at Cadore in 1477.—Died at Venice in 1576.*

As there is but one Example of this illustrious Artist in the Collection, it is unnecessary to dilate on his character or works, every Amateur being, no doubt, fully acquainted with his history. As a Portrait Painter he is acknowledged to stand in the first rank: to the nobleness and simplicity of character which he always gave them, he added, what Sir JOSHUA REYNOLDS terms “a senatorial dignity;” a natural and unaffected air, which distinguishes his personages from those of every other Artist: and to his transcendant excellence in this branch he is indebted for a great portion of his fame. From the number of Portraits ascribed to him, it would seem that the most celebrated persons of his time were anxious to have their likenesses preserved and transmitted to posterity by his inimitable pencil. Hence we have those of distinguished Poets, Philosophers, Historians, Statesmen, Popes, Cardinals, Emperors, Kings, and Princes, with many fair Ladies renowned for their beauty and talents, preserved from the oblivion that has swallowed up the forms and features of their less fortunate contemporaries. The Portrait here engraved is that of the *Prince Bentivoglio of Rimini*, and it fully supports the character above given.



John de Vere  
Prince of Warwick











P. Veronese P

Allegro &

1. 1000 1200

## PAOLO VERONESE.

*Born at Verona in 1532.—Died at Venice in 1588.*

THIS Artist is distinguished from all others by the magnificence of his compositions: nor is it solely in the richness of his embellishments that he rises superior to them, but his persons seem to be alive; they may be almost said to move and breathe. GUIDO was so enamoured of his performances, that he declared, were it in his power to choose among Painters to be that one who had the greatest excellences, he would be PAUL VERONESE, for that he approached nearer to Nature than any other.

The annexed Engraving is from a grand Gallery Picture, in which the Artist is represented with his Family returning thanks in the Church of our Lady of Health for their preservation from the Plague, of which TITIAN died in the preceding year. The composition has an air of classic simplicity and grandeur peculiarly striking, nothing extraneous being introduced to disturb the solemnity of the scene. It was formerly in possession of the CANASSA Family at Verona, and has been described and engraved by the Academy at Milan.

The small sketch of the *Portrait of Titian* is on leather, and has a very spirited air.

**GIORGIO BARBARELLI, CALLED GIORGIONE.**

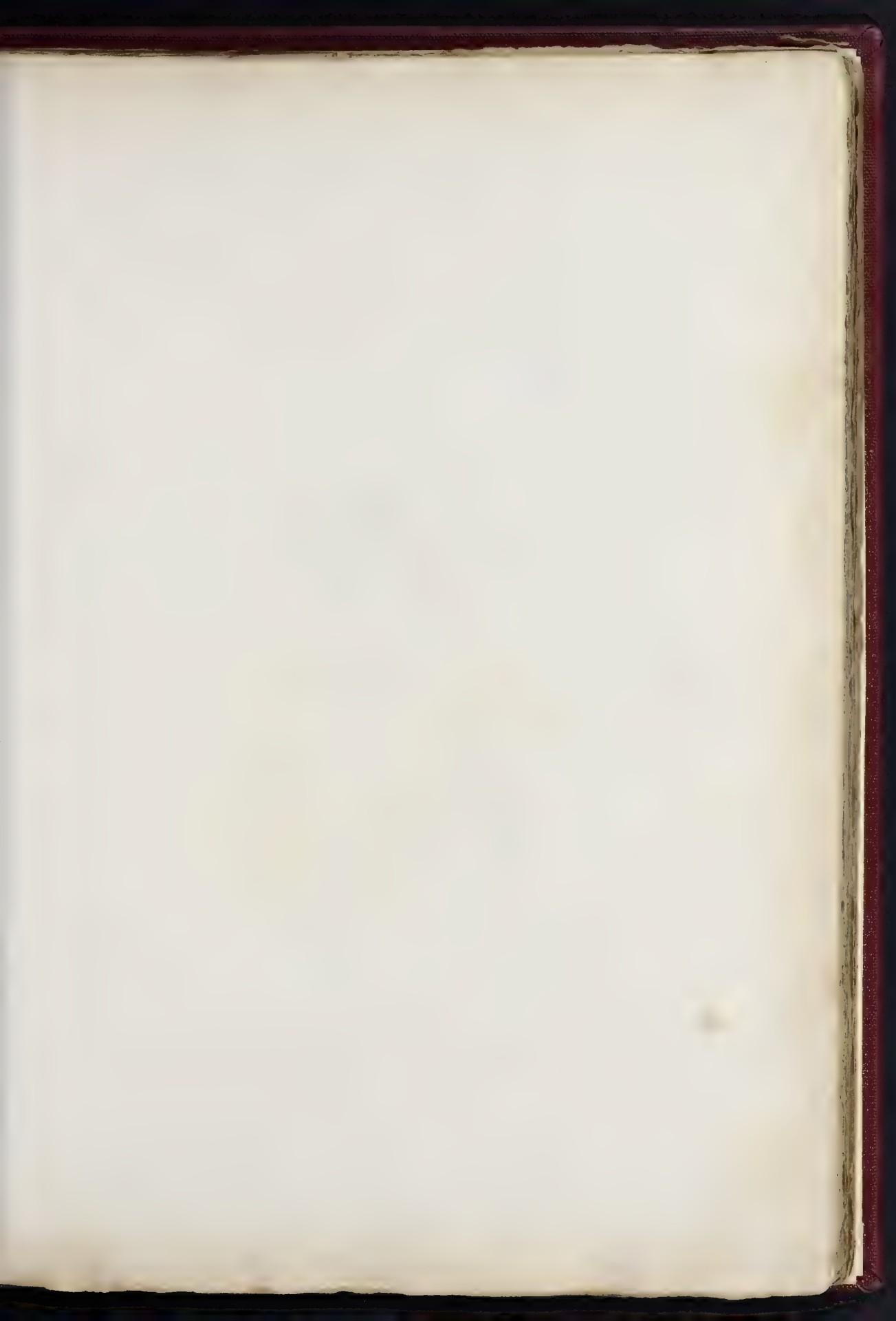
*Born at Castel Franco in 1477.—Died at Venice in 1511.*

THE study of the works of LEONARDO DA VINCI laid the foundation of GIORGIONE's excellence. He had the good sense to execute nothing but after Nature; hence his works have an air of originality and truth that will always delight. His knowledge of *chiaroscuro* was preeminent; and the striking effects resulting from his just management of it in his pictures, is always felt and acknowledged. As he died at an early age, his works were not numerous, and are now very rare. GIORGIONE was much employed in portrait painting, to which his powers were peculiarly adapted; and in that department of the art he may be ranked with the greatest Masters. Grace, dignity, expression and truth of character, distinguish his works of that description. The Picture in the Collection from which the Etching is made, is a Portrait of Himself in a Masquerade Dress, and is painted in a very superior style. It was formerly in the Gallery of Cardinal CREVELLI.



*Mercurio*





"



Giov Battista Tiepolo

VENDRAMIN  
Doge of Venice

Age 21 50 16 ft

**GIOVANNI BELLINI.**

*Born at Venice 1422.—Died 1512.*

AN uncommon degree of merit attaches to the name of this Artist: he was the first Venetian who broke from the trammels of the Gothic style; the first also of that school who painted in oil; and he was the early instructor of **GIORGIONE** and **TITIAN**. His Portraits have great truth of resemblance, and, for the time, are beautifully coloured: the Portrait of the Doge **VENDRAMINI**, in the annexed Plate, is in high preservation, and may be considered a very valuable specimen of the Master. It was formerly in the possession of the Pisani at Venice.

**GIACOMO BASSAN.**

*Born at Bassano in 1510.—Died in 1592.*

ALTHOUGH this Artist was not the founder of the family that bears his name, yet it is to his works that it owes the great reputation it enjoys. His early works gave great promise of his being not inferior to TITIAN, so much had he adopted his style in several of his performances: and he represented *Sampson destroying the Philistines* in a style of grandeur that would have done credit to MICHAEL ANGELO. But this energy was not of long duration; for he abandoned the dignity of history to indulge himself in domestic scenes, more congenial to his disposition. The picturesque situation of his family mansion on the banks of the Brenta, environed with pastureage and cattle, led him to paint from Nature the rural objects that surrounded him. In his landscape he frequently introduced subjects from Scripture: that which is here engraved represents the *Prodigal's Return*, and is no doubt a genuine picture, being from the Gonfalonieri Gallery, at Milan.

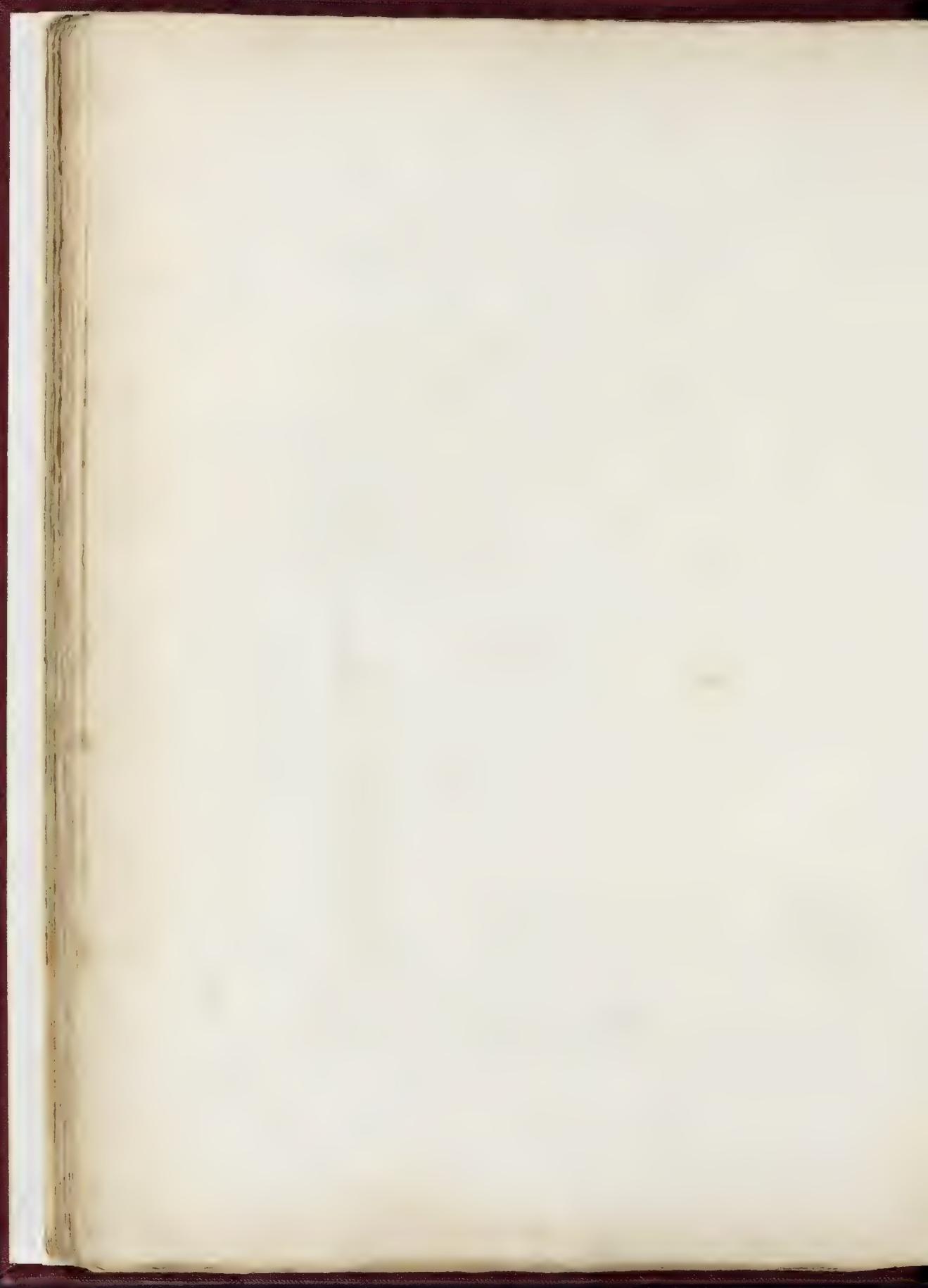
*The Prodigal's Return*

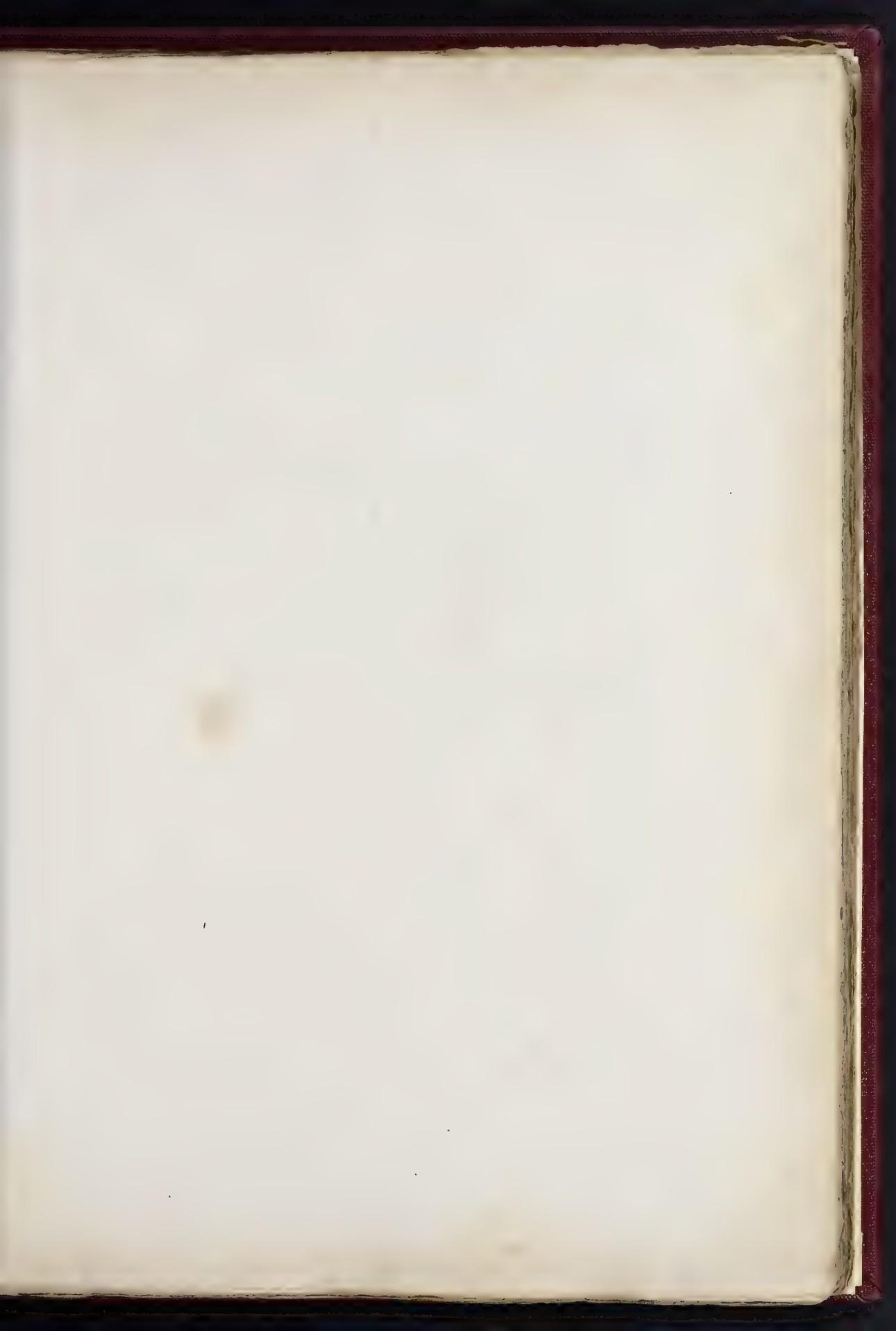
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H.C.J.

Lamia p.









**VARATORI, CALLED PADUANINO.**

*Born at Padua in 1590.—Died at Venice in 1650.*

VARATORI received the first lessons in his Art from his father ; but having lost him at an early period, he made the frescoes of TITIAN, at Padua, the models of his imitation. The credit which he obtained by his copies from the works of that great Master, induced him to continue his attention to them to such a degree, that it was acknowledged that no other imitator had succeeded so happily in transcribing the particular excellence of the Prince of Colourists. Had VARATORI been as skilful in drawing as in colouring, few of the Venetian Artists would have ranked superior to him.

The Example in this Collection displays the splendid style of the Master. The story of *Rinaldo and Armida* is represented with poetic feeling; and the delicate forms of the lovers have enabled the Artist to exhibit a specimen of the beautiful carnation, which may be said to vie even with TITIAN himself.

## ANNIBALE CARACCI.

*Born in 1560.—Died in 1609.*

HE received from Nature the genius of a Painter, and from his cousin LODOVICO CARACCI the necessary instructions to form his hand. The advancement of the pupil was such as to surprise the master; and having visited Parma to study the works of COREGGIO, he returned to his native city, Bologna, to assist in the embellishment of the Palaces Zampieri, Magnani, and Favi. His fame having reached Rome, he was invited by the Cardinal FARNESE to ornament the gallery of his palace: and this gave him an opportunity of seeing the works of RAFFAELLE, which in some measure tended to restrain the impetuosity of his genius, more prone to the daring sublimity of MICHAEL ANGELO.

The contemplation of COREGGIO's works at Parma; of MICHAEL ANGELO's at Florence; of those of TITIAN, PAUL VERONESE, and TINTORETTO, at Venice; and lastly, of RAFFAELLE at Rome; from each of which he derived some leading principle, made ANNIBALE a complete Painter; and had his knowledge of literature been equal to that of his art, few Painters would have been superior to him.

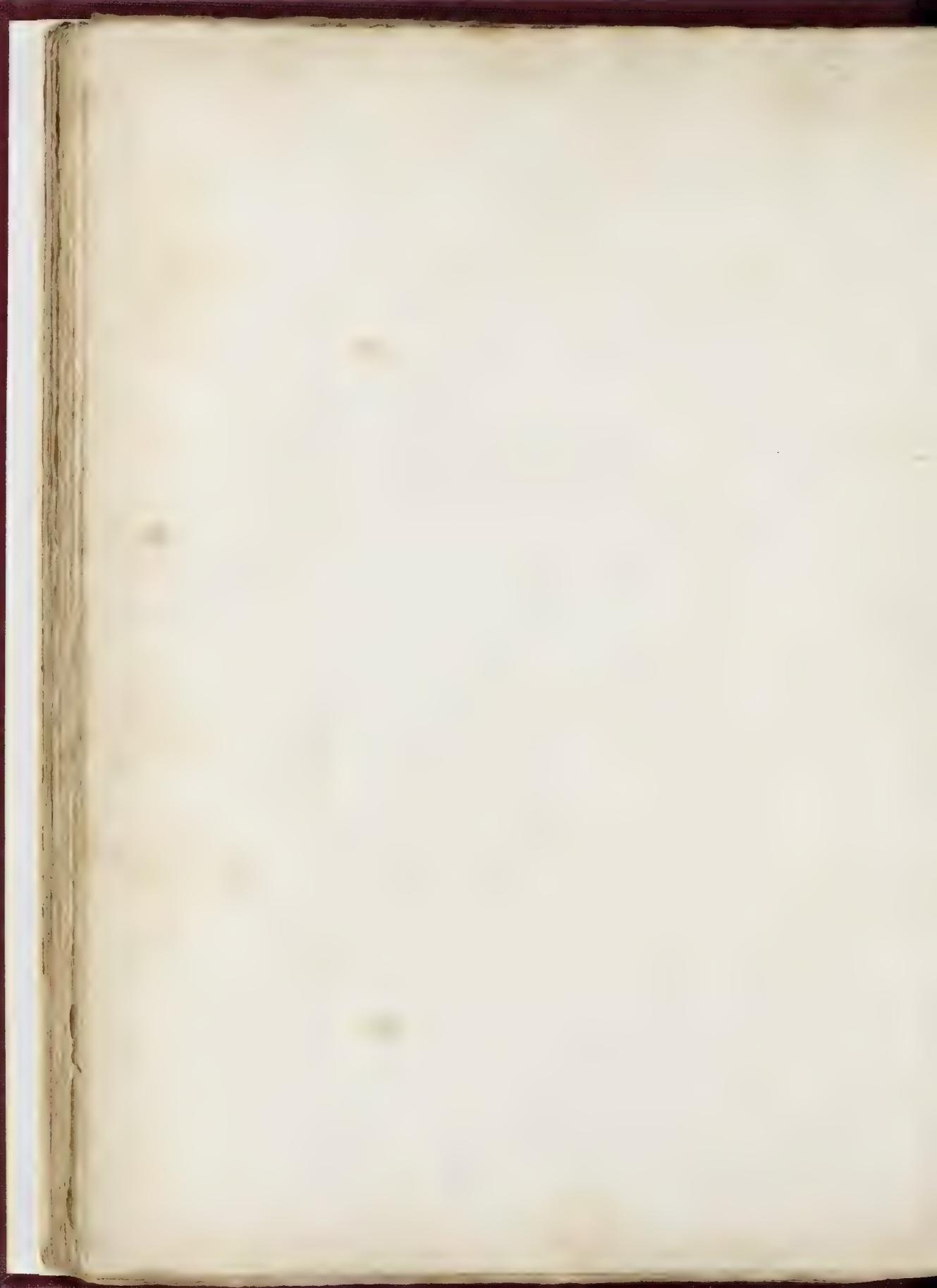
A small Cabinet Picture of the Madonna holding the Infant, and presenting a Tazza to St. John, in this Collection, is from his pencil.



Phragmites australis

Adsp.

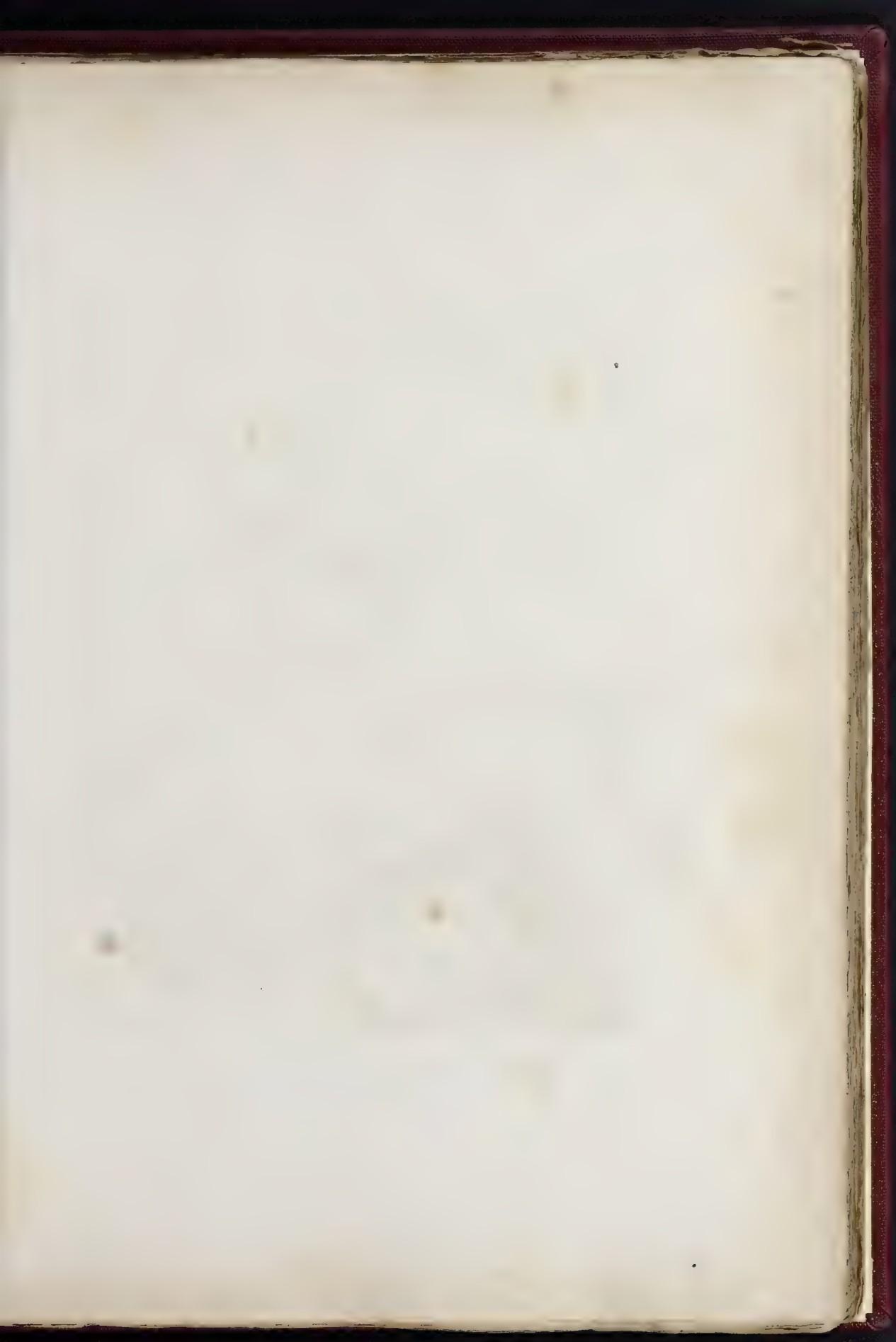
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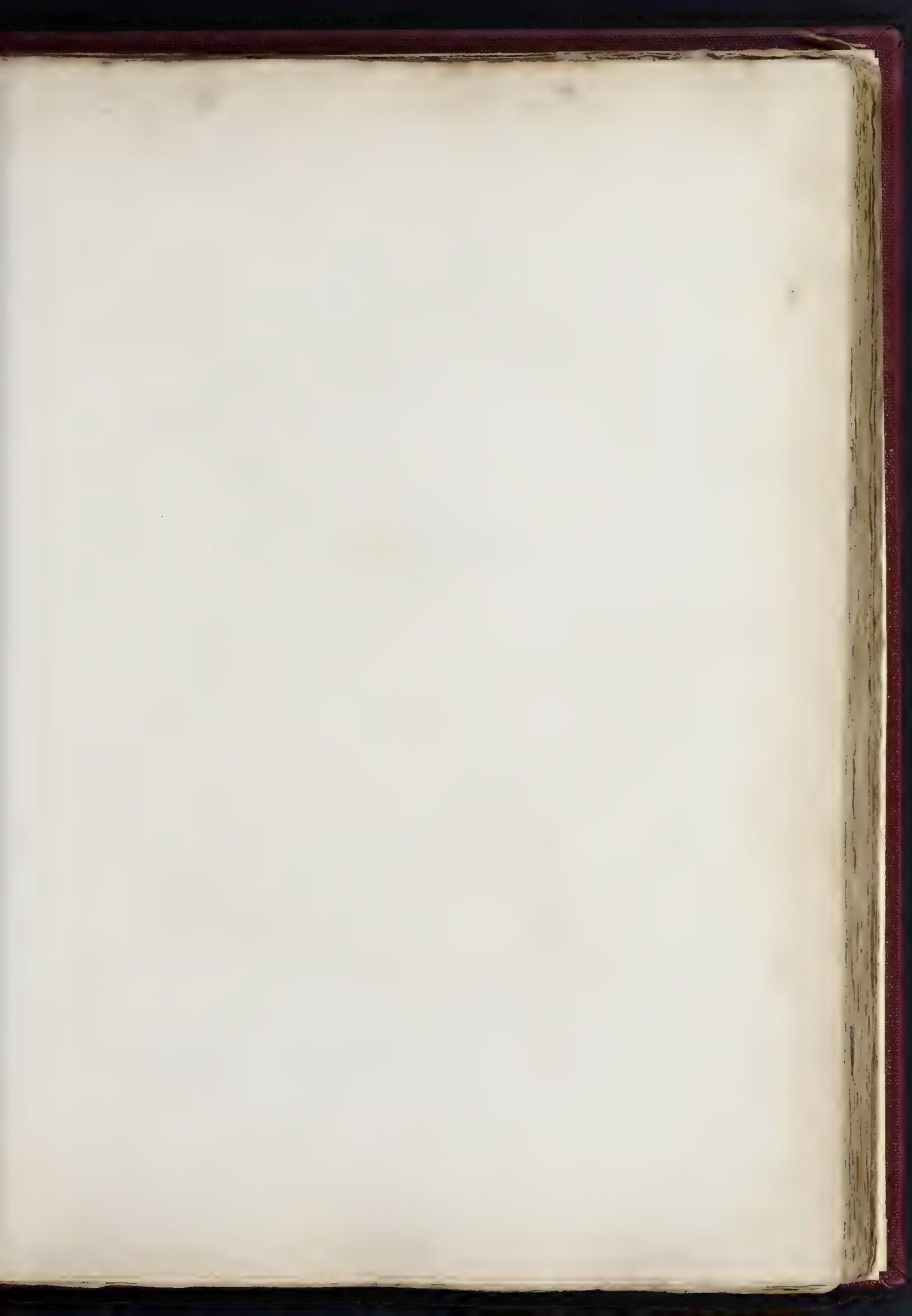


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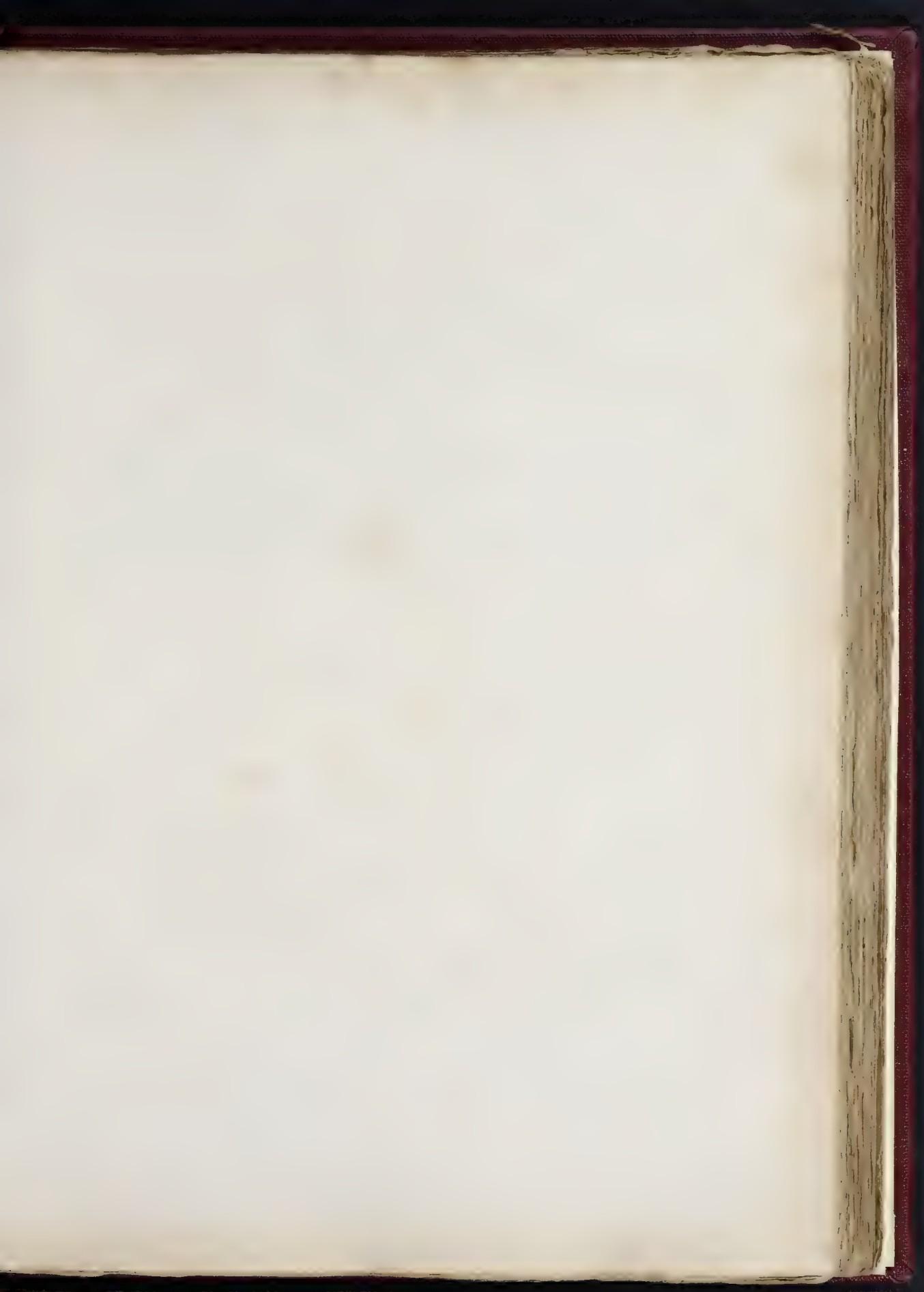
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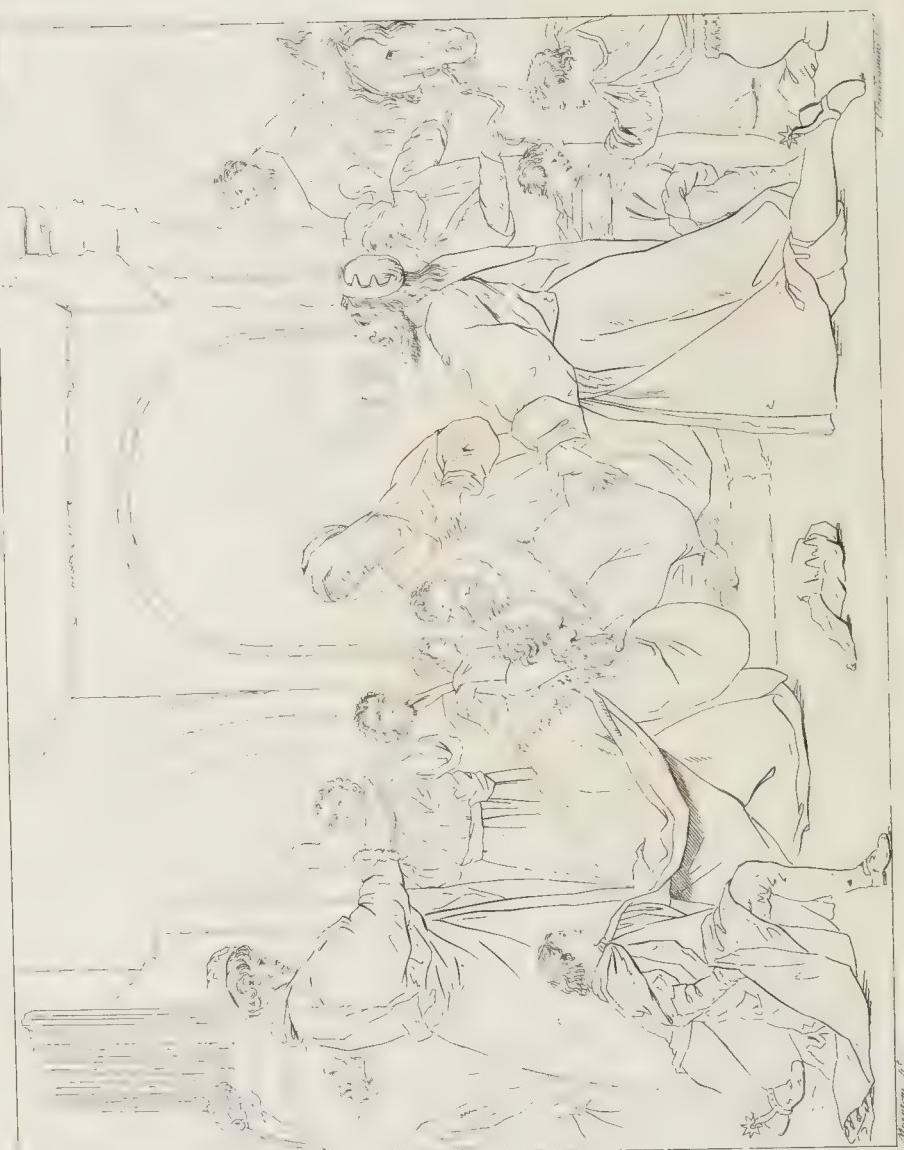




*D. multiflorum*

Alonso R.





The Romance of the Three Kingdoms —

卷之三十一

**P. F. MORAZZONE, CALLED MAZZUCHELLI.**

*Born in 1571.—Died in 1626.*

AN Artist whose works are very little known in England, but who obtained considerable reputation, both in his own country and in foreign parts. He was employed by the King of Sardinia, by whom he was knighted. He spent the early part of his life in Rome, but finished his studies at Venice. At Milan he painted the *Adoration of the Magi* in such a style of excellence, that it vies with the most celebrated productions of the time. In this Collection are four Pictures by him.

*Christ praying on the Mount, comforted by an Angel, with his Disciples asleep;* a Picture which blends the colouring of COREGGIO with the drawing of VASARI.

*The Glorification of the Virgin.* The Virgin holding the Infant in her arms, is trampling on the Dragon: her head is encircled with stars, which diffuse a light that illuminates the whole Picture.

*A Deposition;* in which is introduced the Portrait of St. CHARLES BORROMEEO.

*The Adoration of Kings;* treated in a similar style to his celebrated work at Milan.

They are from the Gallery of Visconti ANGUSCIOLA, at Milan.

**LAVINIA FONTANA.**

*Born at Bologna in 1552.—Died in 1614.*

THIS Lady is distinguished as a Painter of Portraits: she practised that branch of the Art at Rome with the greatest success during the Pontificate of GREGORY the Thirteenth, having painted many of most distinguished persons of the time. The Example of her skill in this Collection is the likeness of a Lady of Guastalla, finished in a delicate and careful manner, and presenting a natural and interesting appearance.



Louise Estienne pl.

J. V.

Portrait of a Lady of Guastalla

18 May 1795



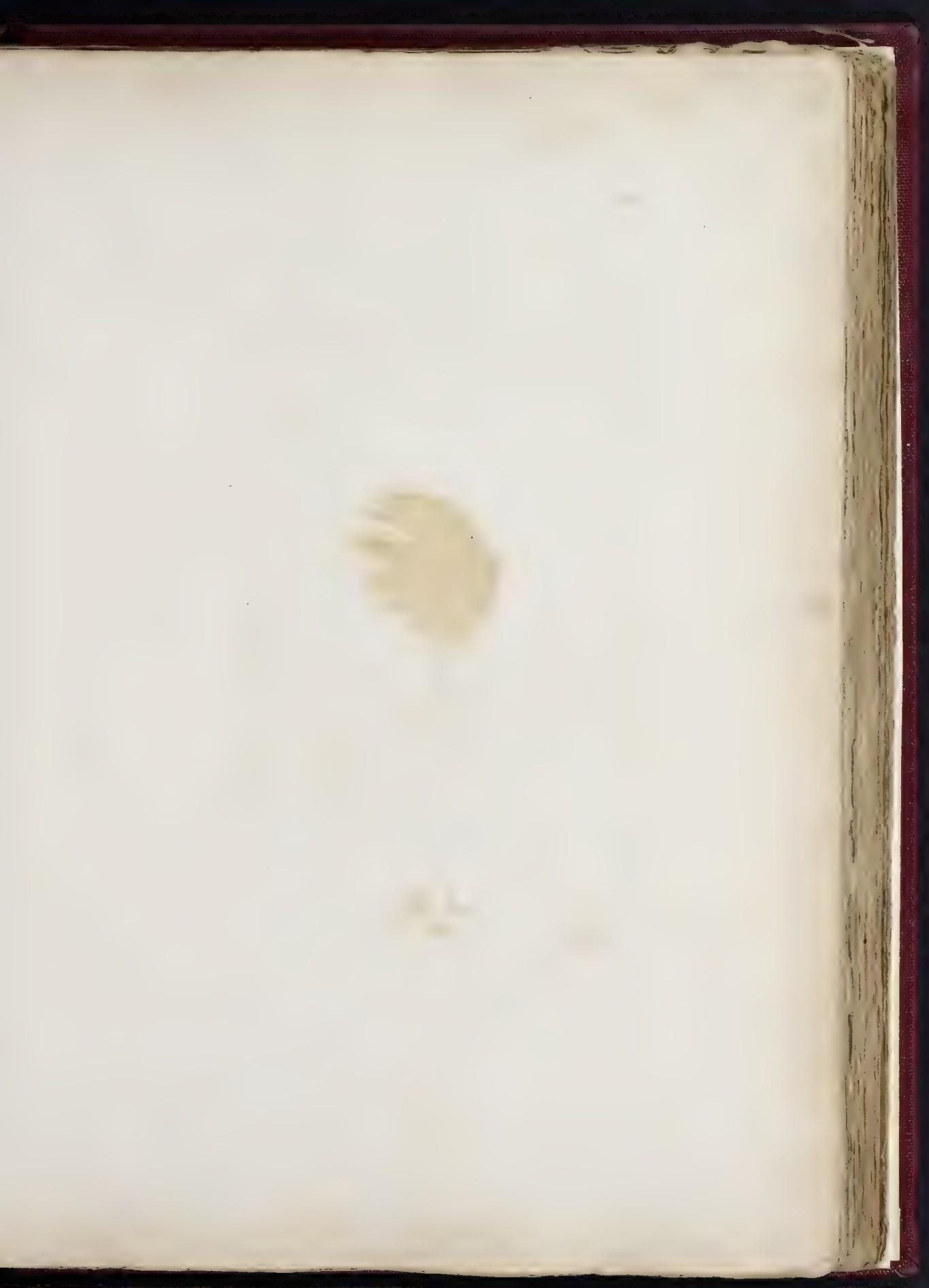


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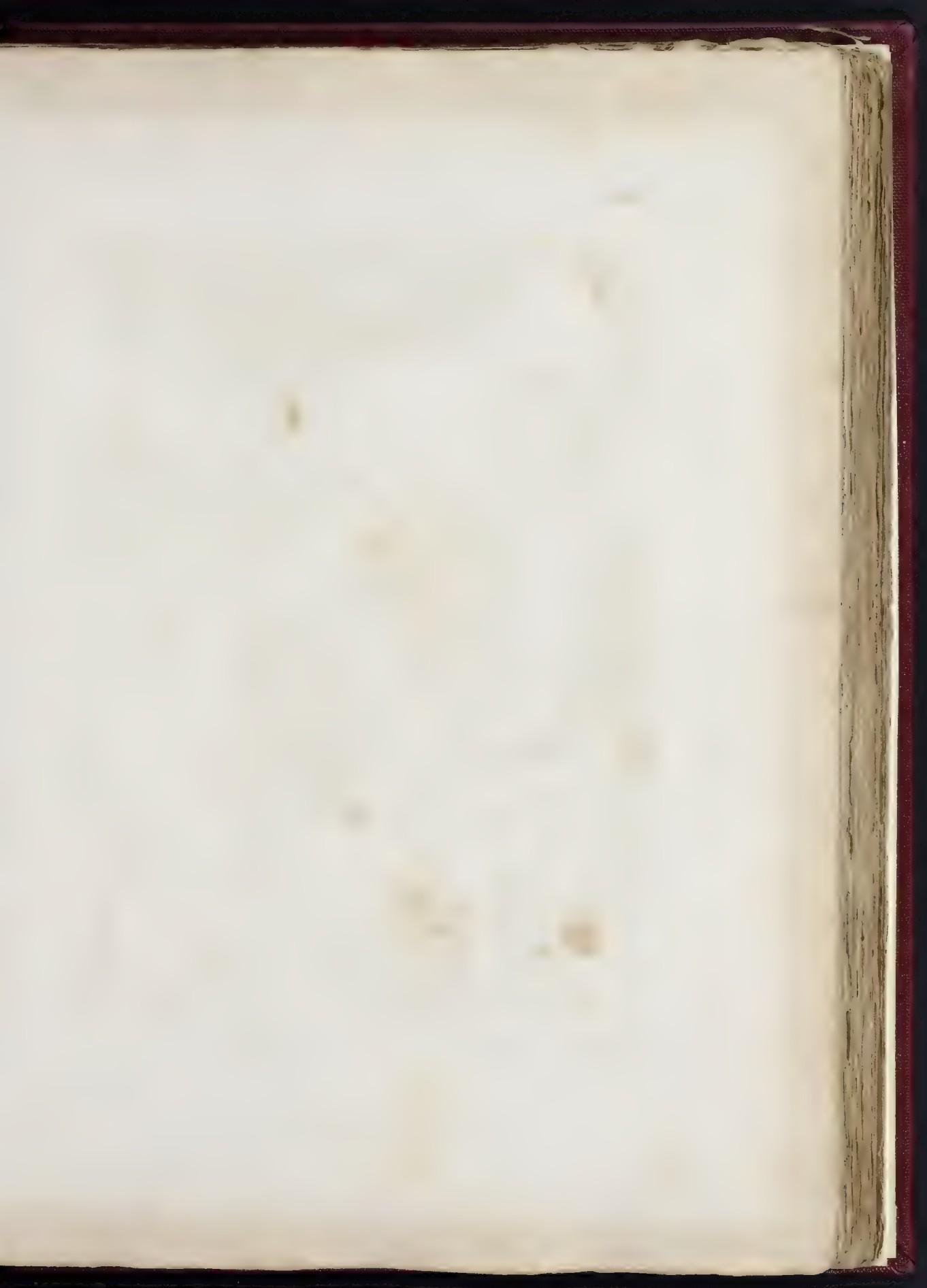
Study

24 212





The woman on 'Bob'  
mountain is bent w/ latrine





S. Ierone della Currà.

4 by 4.

**ANTONIO ALLEGRI, CALLED COREGGIO.**

*Born in 1494.—Died in 1534.*

BIOGRAPHERS have not been able to trace the early studies of this incomparable Painter. He appears to have been one of those self-taught geniuses, who, by indefatigable perseverance, overcome all those difficulties which retard the progress of others, and make them suspend their studies in despair. His works prove how much can be done by right thinking and reflection, without the assistance of example. Unacquainted with the antique, and without seeing Venice, COREGGIO was sublime in composition, and beautifully harmonious in his colouring: and such an inward consciousness did he possess of his genius, that on his first beholding the works of RAFFAELLE, he cried out, not with the arrogance of one who considered himself equal, but with the modesty of a man who felt the true value of his Art, and knew how to appreciate what was excellent, “*Anche io son Pittore!*” “And I also am a Painter!”

The subjects in this Collection are,

*A Study for the Head of St. John*, painted in the Cupola of the Cathedral at Parma;

*The Virgin and Christ presenting a Heart to St. Anthony*; a small but very precious gem;

The celebrated Picture, called *St. Jerome della Carità*, copied by SCHIDONE.

**FRANCESCO MAZZUOLI, CALLED IL PARMIGIANO.**

*Born in 1504.—Died in 1540.*

ANOTHER great Artist, of whom it is difficult to say whence he derived his instruction. The early age at which he died, perhaps, prevented the full developement of his powers; but the grace which he diffused around all his compositions compensates for any deficiencies. By his contemporaries he was called *Raffaellino*, the Little RAFFAELLE; a diminutive that marked their esteem and affection for the Artist and his works. The Picture from which the Engraving is taken is said to represent the Portraits of the Lady with whom PARMIGIANO absconded after his ruinous speculations in chemistry, and her Son. It is painted in his bold and graceful manner, and has an air of grandeur that entitles it to rank as a first-rate performance.

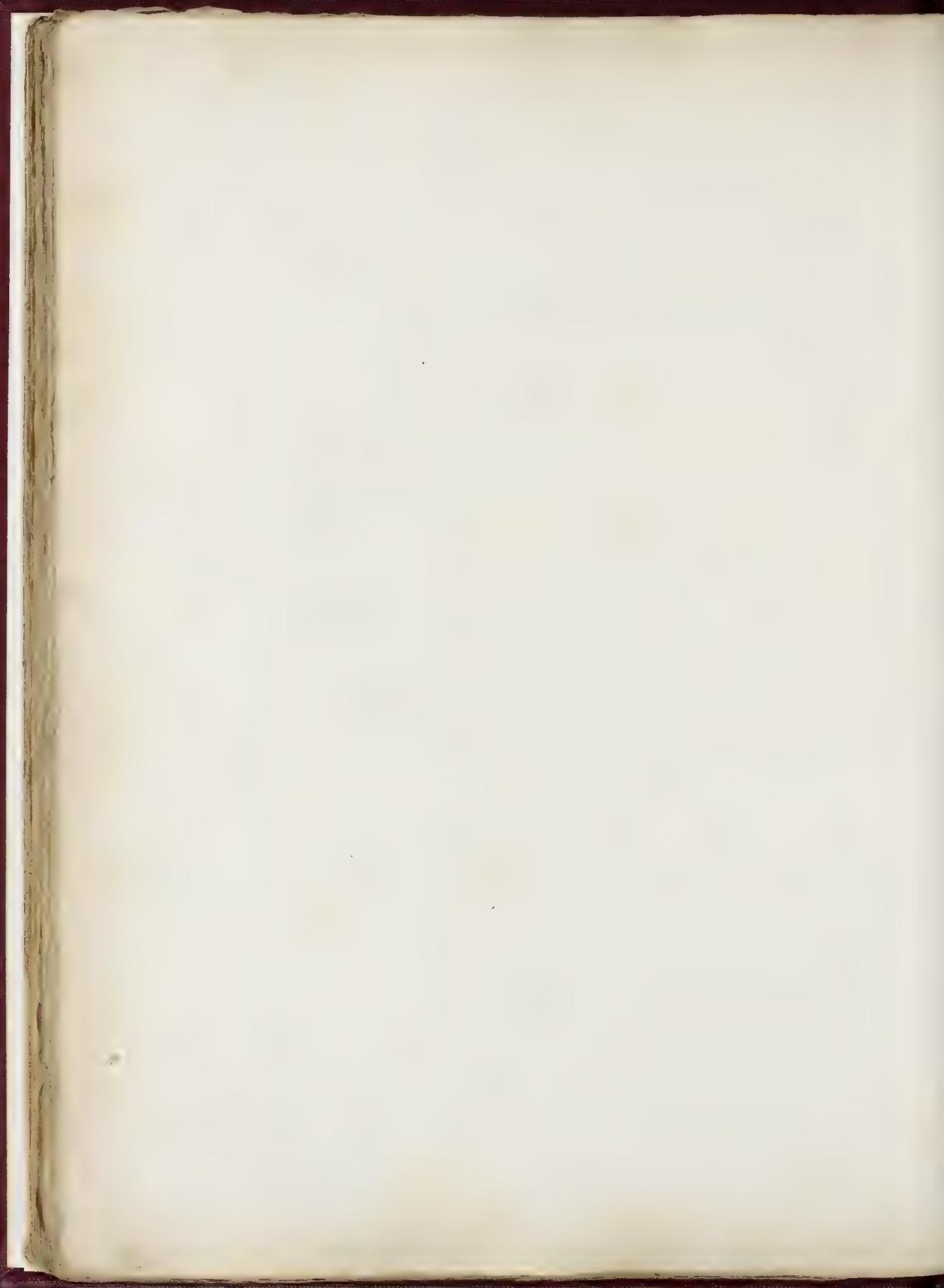


Pompeianus P.R.

T. &amp; C. Newell Jr.

Mother & Child

After a drawing by S.







77. *Woman w/ Child*

**CAMILLO PROCACCINI.**

*Born at Bologna in 1546.—Died at Milan in 1626.*

HAVING previously studied under his father, CAMILLO PROCACCINI entered the School of the CARACCI, and afterwards went to Rome to perfect himself. He made the works of MICHAEL ANGELO, RAFFAELLE, and PARMIGIANO, his models; and his productions partake much of the style of the latter, but are considerably less mannered.

*The Marriage of St. Catherine*, here engraved, is a testimony of his beautiful invention, and the mastery of his hand. It is from the Collection of Count CASTIGLIONE, at Milan, and represents the devoted Spouse in the act of receiving the Ring from the Infant, who is standing on his Mother's knees: two Angels and St. Joseph complete the group. The Figures in the Picture are of the heroic size, designed in a very elegant manner; and the colouring is remarkably clear and vigorous.

**GIULIO CESARE PROCACCINI.**

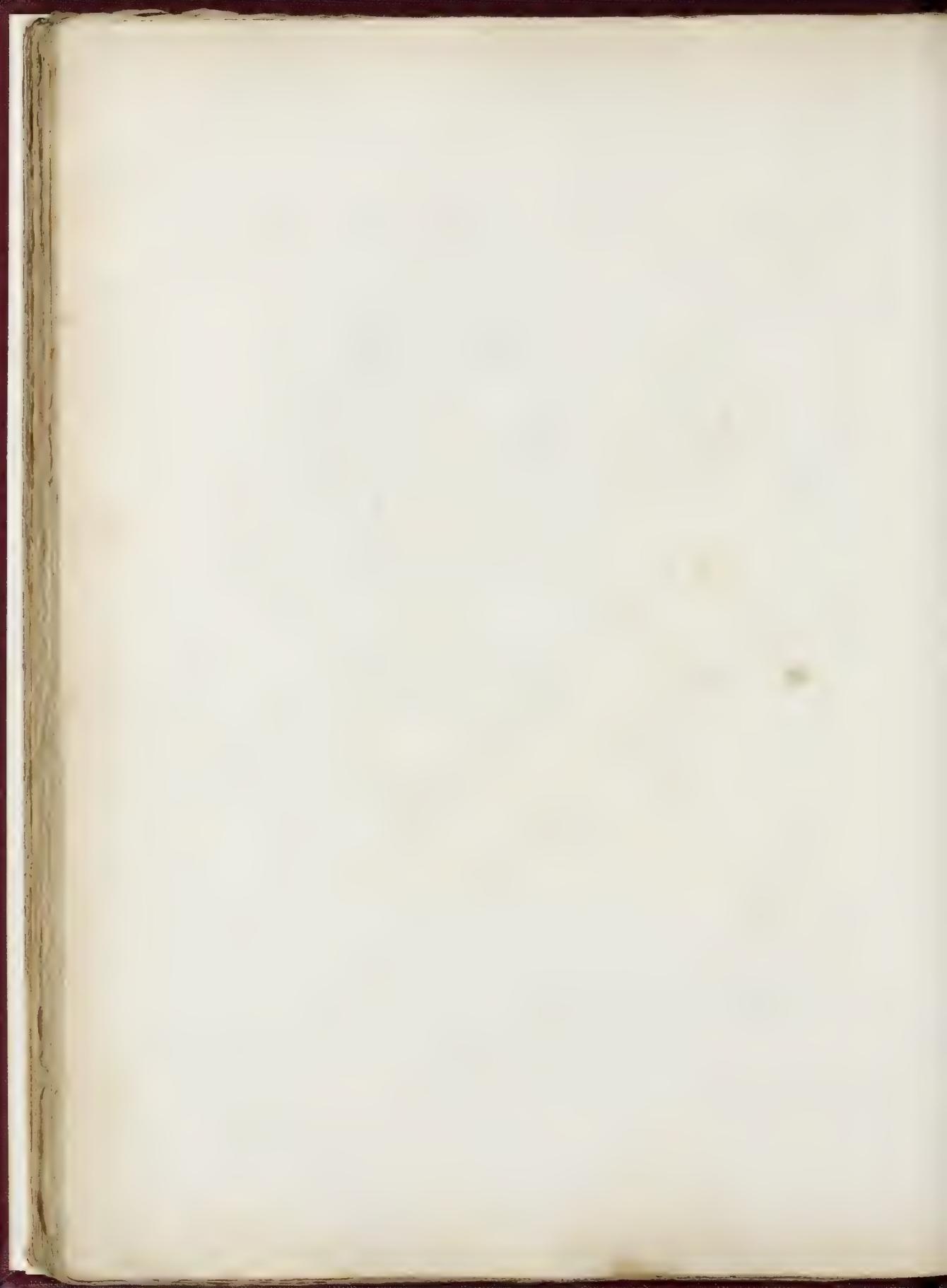
*Born at Bologna in 1548.—Died at Milan in 1626.*

HE was the younger brother of **CAMILLO**, and originally applied himself to the study of sculpture; but the reputation of his brother induced him to quit the chisel for the pencil. He formed his style on the great principles of **COREGGIO**, nor did he neglect the study of the works of **RAFFAELLE** during his residence at Rome. Many of his Pictures bear so great a resemblance to the works of **COREGGIO**, that they are frequently ascribed to that Master; and one in particular has been engraved with his name, though it is now ascertained beyond question to be the production of **PROCACCINI**. The Picture here engraved represents the *Suffering of St. Sebastien*, and may be considered a favourable specimen of his ability.



66. Pomeranus p.

S. Sebastian







*Christ at the Pillar*

4947.

**BARTOLOMEO SCHIDONE.**

*Born at Modena in 1560.—Died in 1616.*

SCHIDONE, after having learned the elements of his Art in the School of ANNIBALE CARACCI, devoted himself entirely to the manner of COREGGIO, of whom he became the decided imitator. He had, however, a manner peculiarly his own, and which is to be found in his best works. Few Painters knew better how to seize the grand effects of Nature; and he has represented them with such boldness and energy, that they bear the impression of true genius.

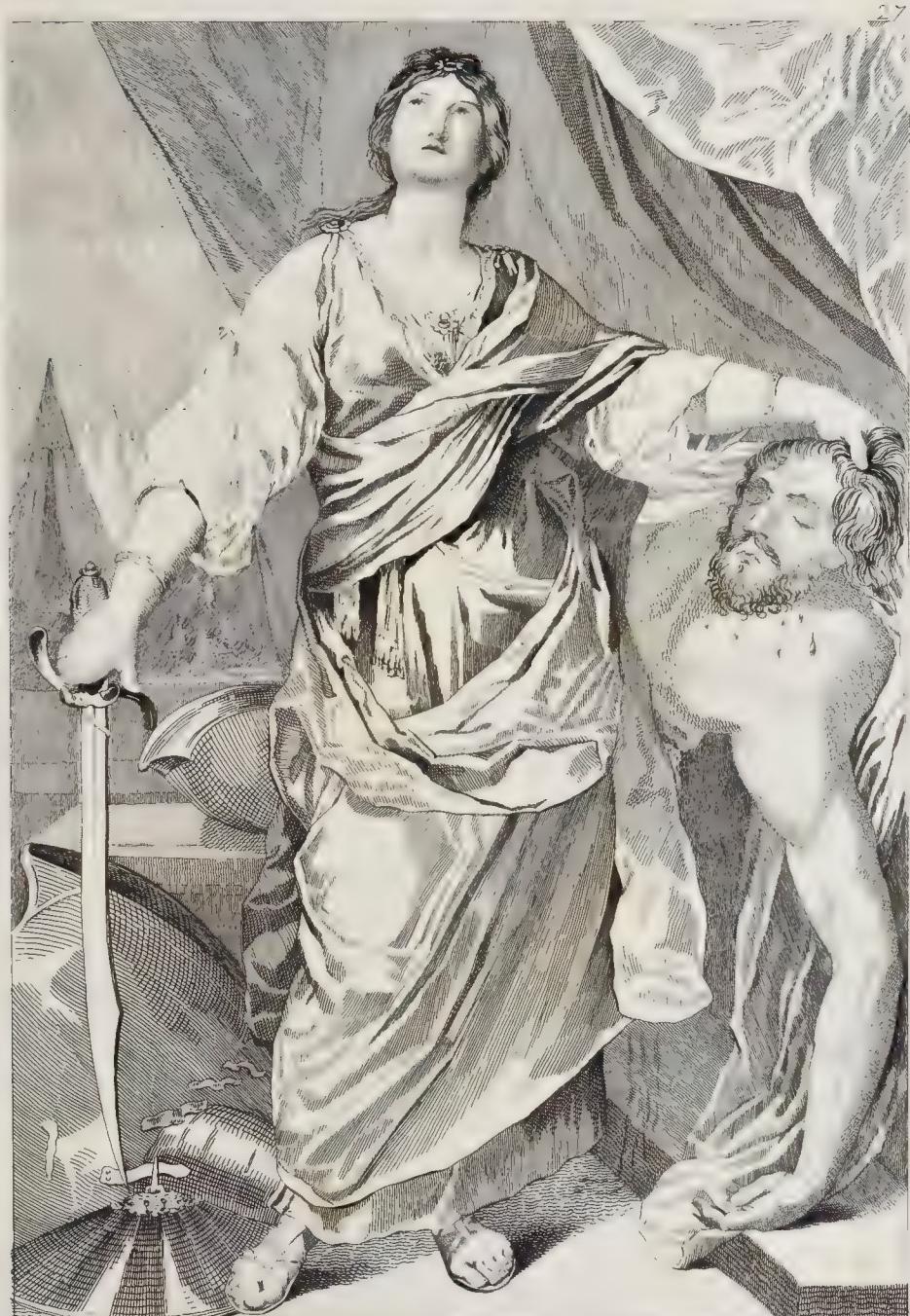
The Example of his skill in this Collection is the much admired Picture of *Christ at the Pillar*, from the Gallery Scotti at Piacenza, which gives a favourable idea of the great style of the Artist.

**GUIDO RENI.**

*Born at Bologna in 1574.—Died there in 1642.*

DENIS CALVART and LUDOVICO CARACCI were the earlier instructors of GUIDO; but he commenced his independent career by imitating the style of CARAVAGGIO, who was then in great repute. Being desirous of seeing the best works of the most celebrated Painters of his time, he went, in company with ALBANO, to Rome, where he soon obtained employment in several churches and palaces. The compositions of this great Master are simple and natural; and his Madonnas and Angels admirable. The drapery of his figures is remarkable for its elegance. The heads of his Apostles and Old Men are distinguished above all others for a suavity of character hitherto unequalled; the hair and beards being also delineated by a light and easy touch peculiarly his own. He changed his manner four times, and each has its admirers.

The Example of his skill in this Collection is *Judith with the Head of Holofernes*, from the Gallery Zambeccari, at Bologna, painted in a very bold style. The figure of the heroine is represented in a dignified attitude: she holds in her left hand the head of the tyrant, and in her right the instrument of his destruction.

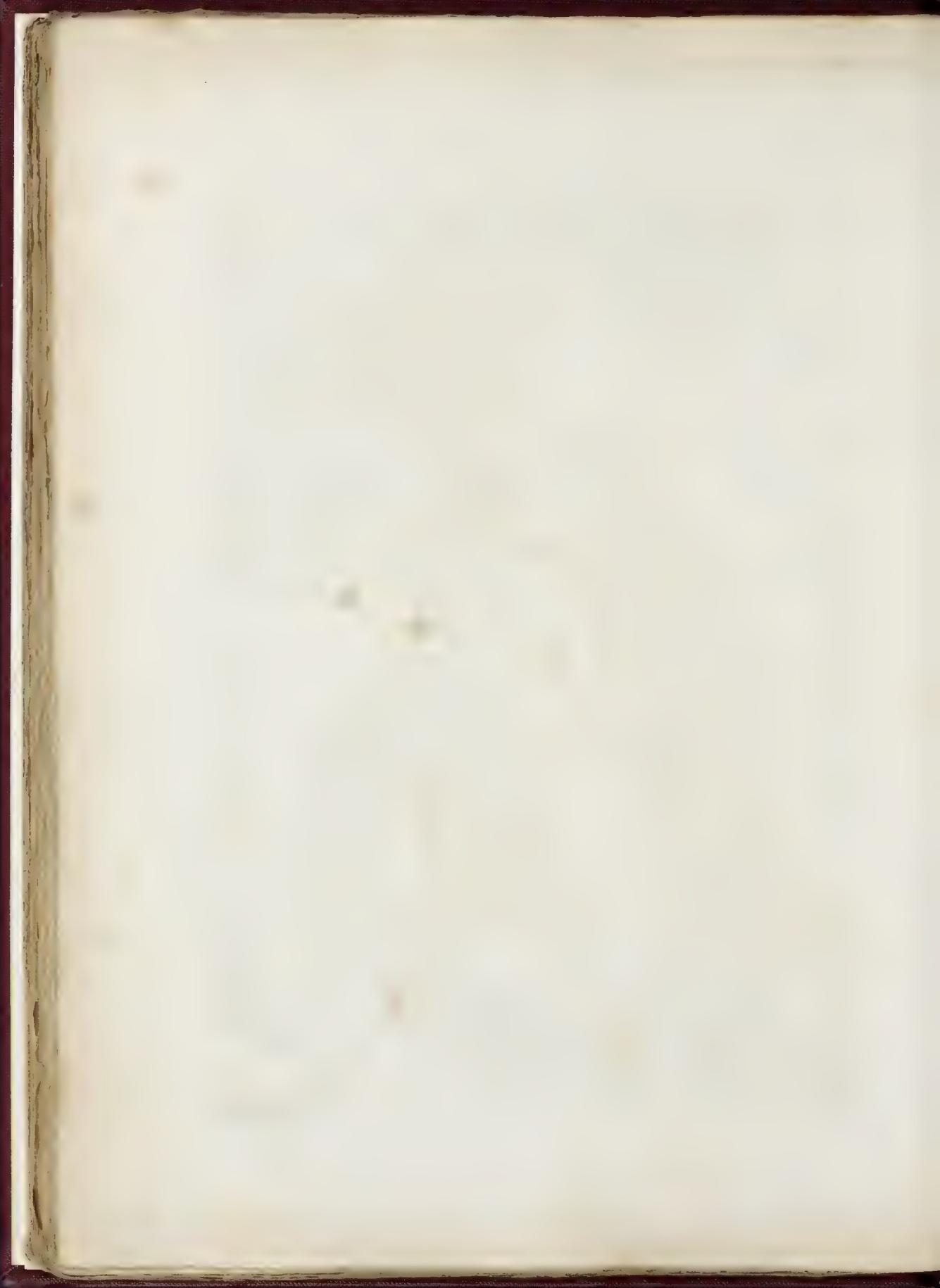


Drawn by Finch

Drawn & Etched by J. Hindermann

J. Hindermann

London 1790







West Cunard P.<sup>r</sup>

S. John

J. Frostman Jr.

173. 1752. No. 163

**GUIDO CAGNACCI.**

*Born in 1600.—Died in 1680.*

HE was a Scholar of **GUIDO RENI**, and imbibed much of the manner of his Master. His Pictures, though inferior to those of **RENI** in graceful character and expression, possess a more vigorous colour, and are by no means incorrectly drawn. He passed much of his life at Vienna, and was patronized by the Emperor **LEOPOLD** the First.

The present Example of his pencil represents *St. John in the Wilderness receiving Water from a Rock in a Shell*. It possesses much of the suavity of character found in the figures of the Master under whom he was formed.

**DOMENICO ZAMPIERI, CALLED DOMENICHINO.**

*Born at Bologna in 1581.—Died at Naples in 1641.*

DOMENICHINO was intended by his parents for the profession of the law; but, fortunately for Painting, his own genius directed the proper line for his studies. He entered the School of DENIS CALVART, where he remained but a short time, and was introduced to the CARACCI by ALBANO, who had a friendship for him; and in that seminary he developed those powers which has rendered the diminutive name of DOMENICHINO, which he acquired there on account of his youth, immortal.

During his stay in the School of the CARACCI, his manner of study was such as to give very little inquietude to his fellow disciples; but when his reputation called him into wider fields of action, he became the immediate object of jealousy to all those little spirits who are continually found infesting the realms of Art. His whole life appears to have been a continual course of uneasiness from their persecutions; and he is said to have concluded it by poison.

In this Collection are,—*Two Landscapes with Figures*; the one representing *The Flight into Egypt*; the other, *The Holy Family, in riposo*: both painted in a fine style, representing a rich country, embellished with appropriate scenery:

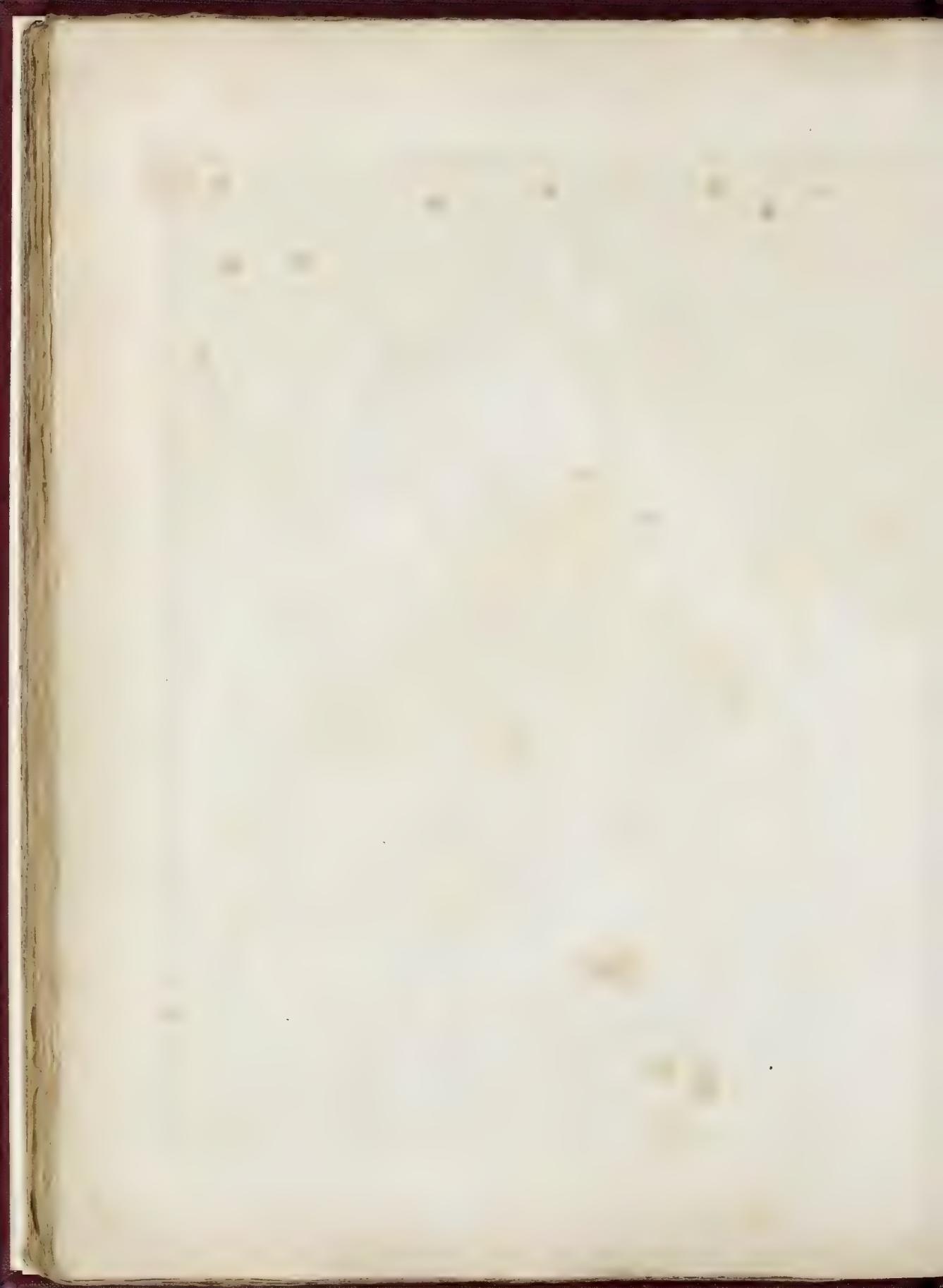
*The Story of the Grecian Daughter*, frequently called “*Roman Charity*,” which was formerly in the Collection of the NOLFI Family at Fano:

*Cupid holding a Dove*, a very charming Picture, from the Zampieri Palace at Bologna.







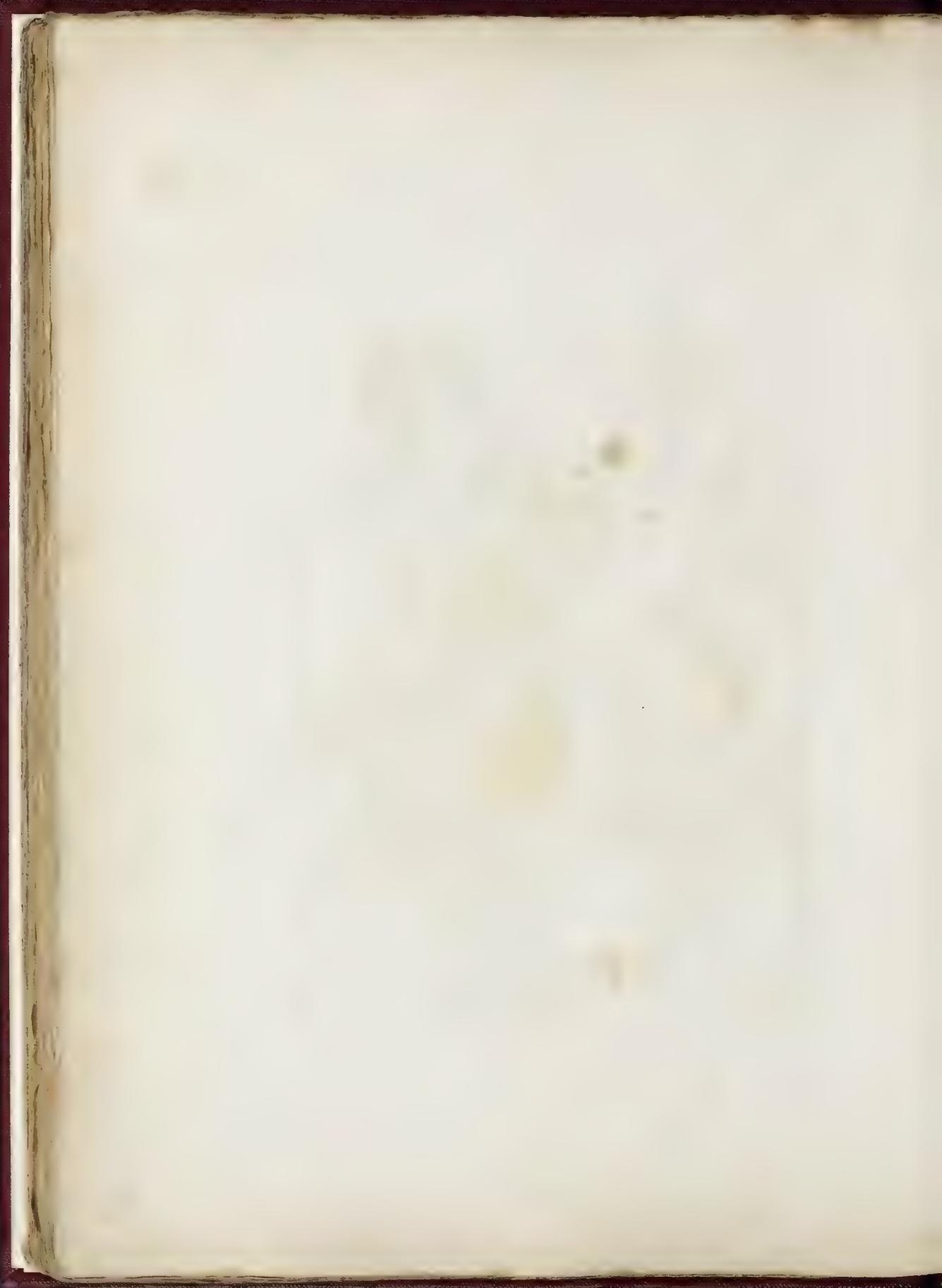




Thessalonians 1:1

Roman Charity

4. 7. 1. 8

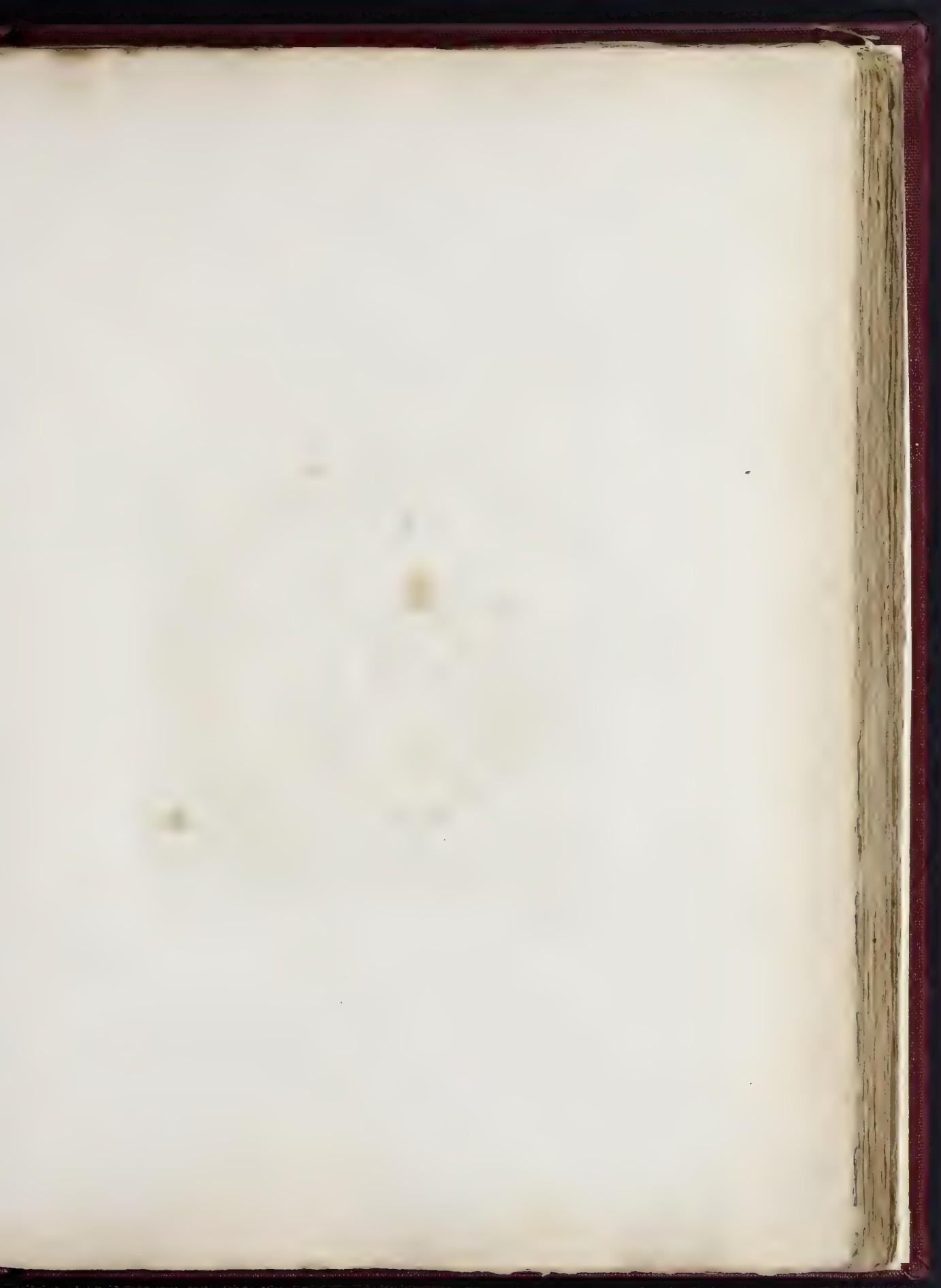




Cupid holding a Dove

24







The Tatunta

**GAUDENZIO FERRARI.**

*Born in 1484.—Died in 1550.*

THIS celebrated Artist is said by some of his biographers to have been a disciple of PERUGINO; by others, to have studied under LUINI: be that as it may, he seems to have made the works of LEONARDO DA VINCI the chief objects of his contemplation. The subject in this Collection is evidently derived from that School, in the mode in which it is treated; the Characters, their attitudes, and their expressions, are all in the manner of LEONARDO. It represents *The Nativity*: St. Joseph is holding the Infant: the Virgin, with her hands crossed on her breast, is in a posture of pious adoration; as are two Angels, who are placed behind her. The Picture is of the cabinet size, and in good preservation, and is from the Collection GALLINARI at Vecelli.

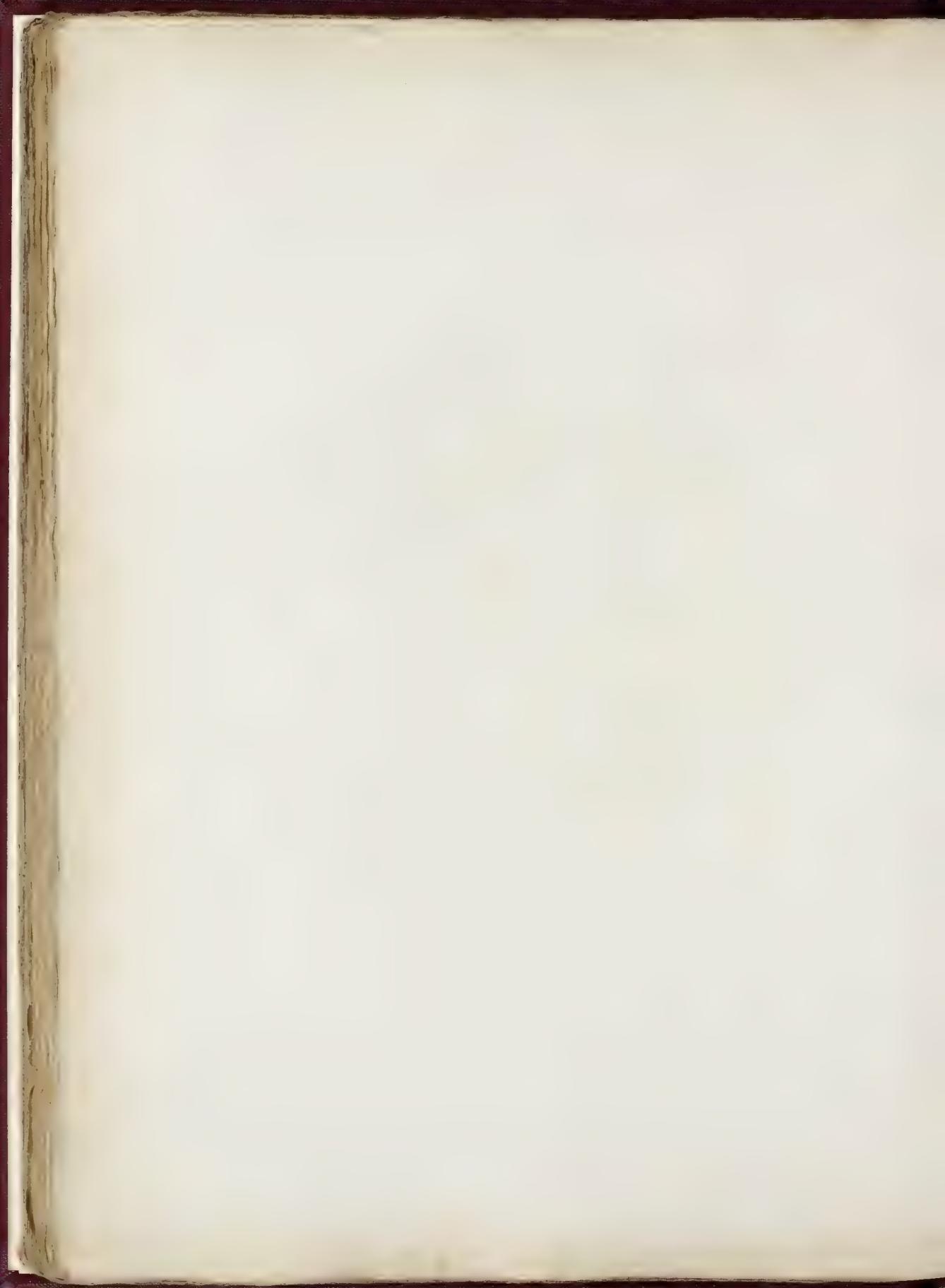
**FRANCESCO MARIA RONDANI.**

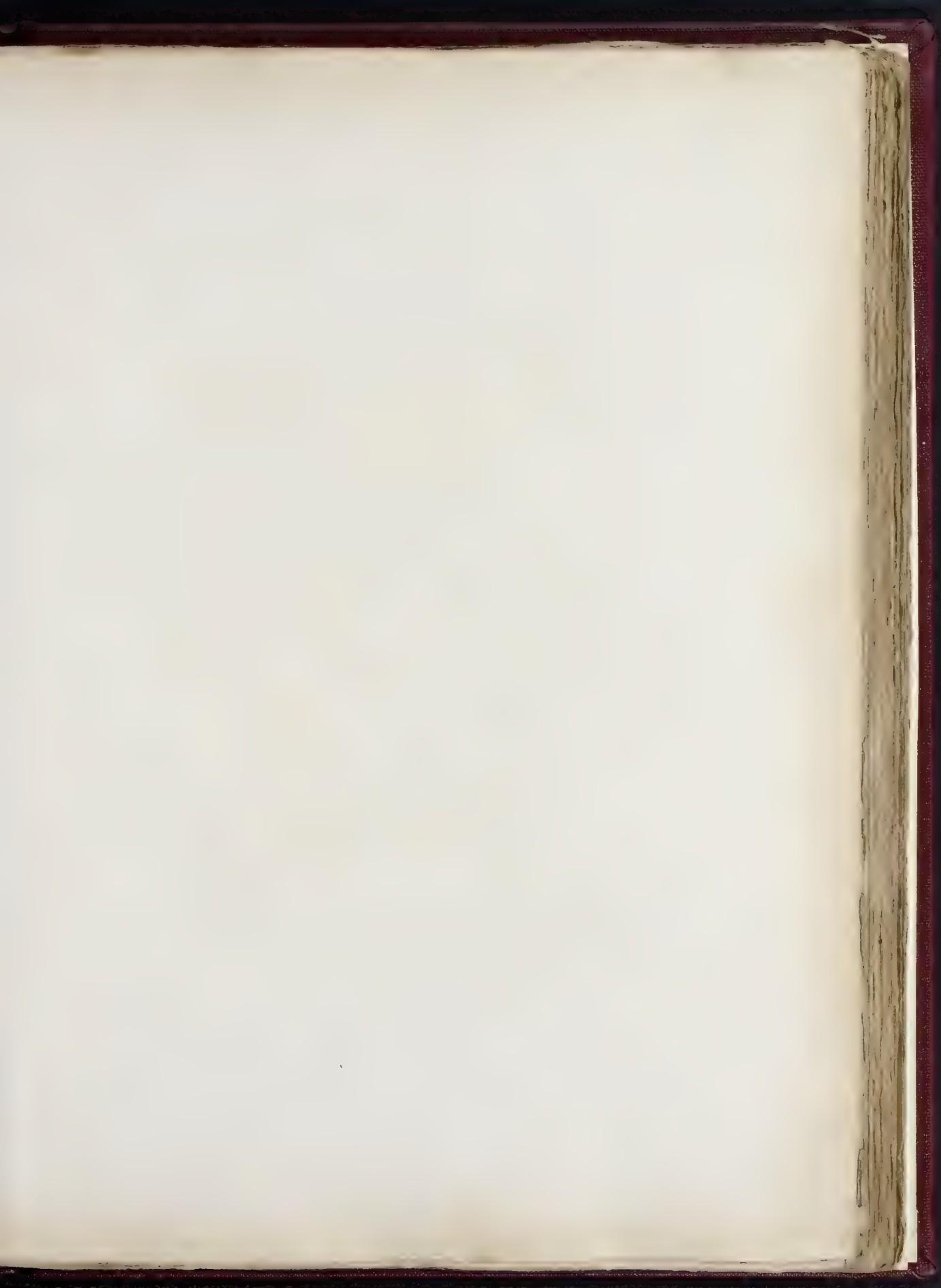
*Born at Parma in 1505.—Died there in 1548.*

ACCORDING to AFFO, he was brought up in the School of COREGGIO, and assisted that great Master in his great work of the Dome of S. Giovanni. The few works that are known of his have the same simplicity of character that is to be found in those by COREGGIO. The present Example is evidently from that School: it represents the Virgin seated with the Infant on her knees, the young St. John kissing his foot, and an Angel above playing on a stringed instrument. The Picture is from the Collection of the Marquess BEVILACQUA.



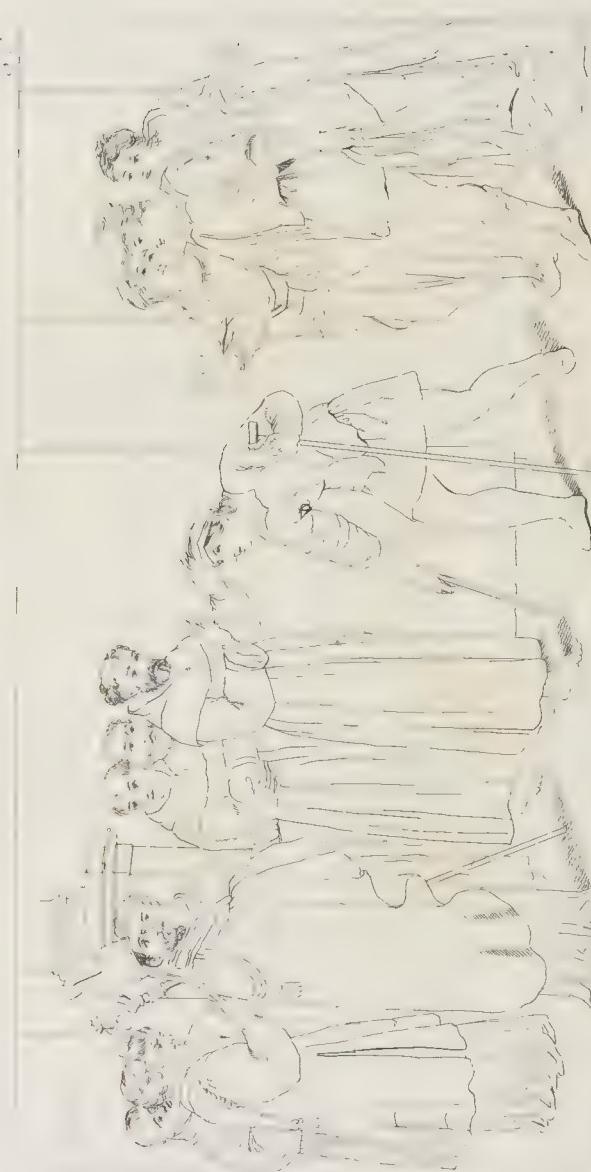
The Virgin the Infant and the





March 27. 1863

2259



**D. C. PASSIGNANO.**

*Born near Florence in 1558.—Died in 1638.*

THE excellent little Picture, here engraved, of the *Miracle of St. Francis*, is ascribed to this Artist: but the style of the composition, drawing, and colouring, would lead to a supposition that it came from a very superior hand. PASSIGNANO resided for a considerable time at Venice, and was so enamoured of the works of the great Masters of that School, that he declared no one could hope to become a Painter who had not seen them. This composition, however, has more of the spirit of the Roman than of the Venetian School: and for skill in the arrangement, variety of character, and the noble style of the draperies, it would not derogate from the reputation even of RAFFAELLE.

**PAOLO FARINATO.**

*Born at Verona in 1522.—Died in 1606.*

THE highest praise that can be bestowed on him and his works, has been already applied by one of his biographers; that “ he conjoined the drawing of JULIO “ ROMANO with the colouring of TITIAN and the chiaroscuro of GIORGIONE.”

The Cabinet Picture of *Christ holding the Banner militant, and relieving the Souls that were in captivity*, is from his pencil.



The Limbo







*Portrait of Galeazzo Campi*

1841.

**GALEAZZO CAMPI.**

*Born at Cremona in 1475.—Died ——.*

*The Portrait of the Artist*, painted by himself, (though it has been ascribed to LEONARDO DA VINCI,) here engraved, is a specimen of his abilities. It is from the Gallery Settala at Milan. He was father to GIVLIO CAMPI, founder of the celebrated School at Cremona.

**ENEAS SALMEGGIA.**

*Born at Bergamo in 1556.—Died in 1626.*

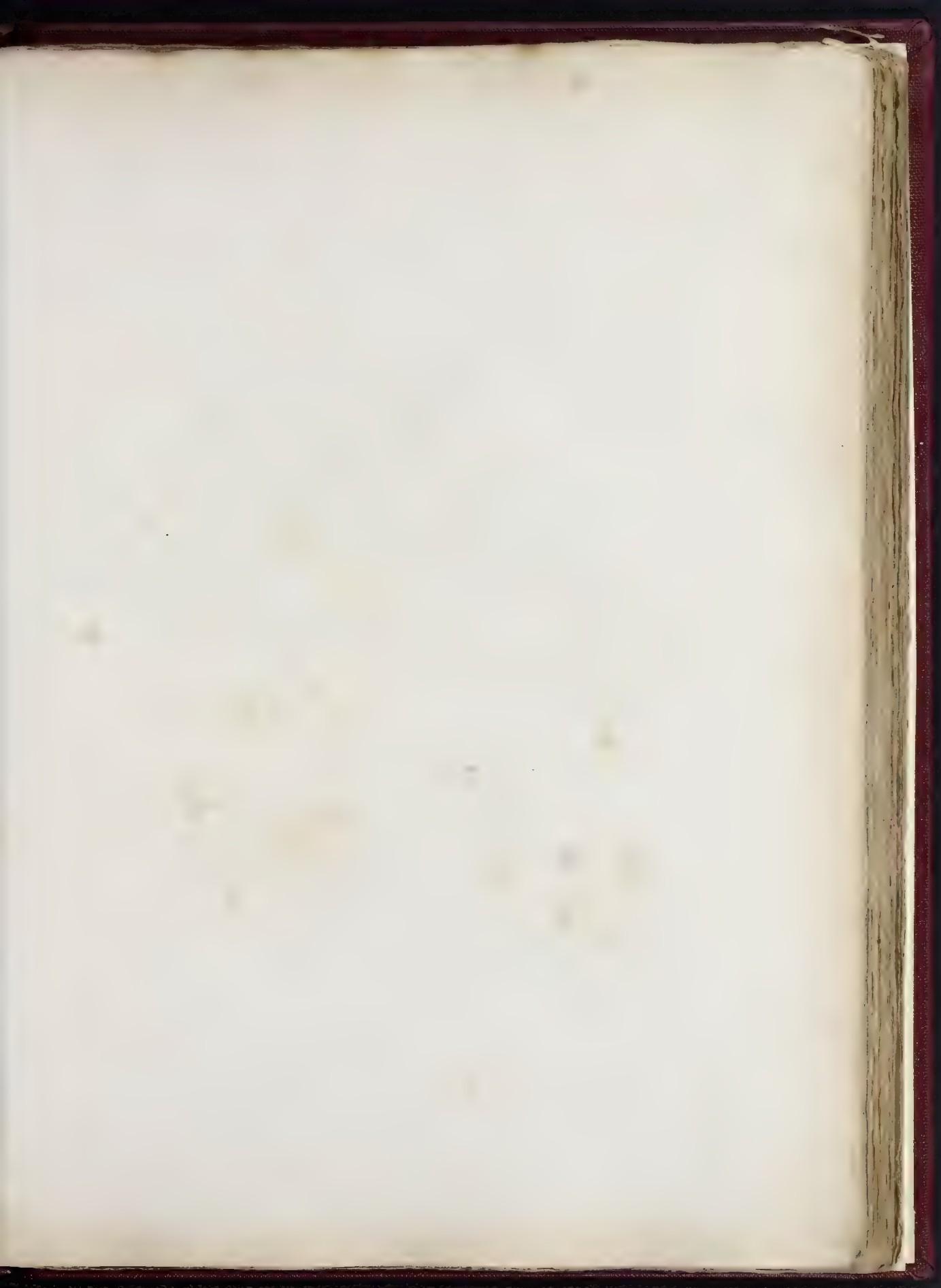
SALMEGGIA was instructed in his Art in the School of the CAMPPI at Cremona: he was afterwards a scholar of PROCACCINI, and passed fourteen years at Rome, where he particularly applied himself to the study of the works of RAFFAELLE, and is said by LANZI to have been a successful imitator of them.

*The Good Samaritan* is an Example of his style: the composition is skilful without affectation; the figures are well drawn; and the drapery, rich in colour, is rendered still more effective by the deep tone of the shadows.



L'Amour des Amours







*Prunus* sp. nov.

**NICOLO FRANGIPANE.**

*Flourished from 1565 to 1593.*

HE is supposed to have been a native of Padua; but it would seem, from the Picture by him in this Collection, that he studied at Venice. LANZI mentions a work by him in the highest terms of approbation. The Example here given is

*A Bacchanalian Subject*, and is a Picture of uncommon merit, treated in an unusual style, and very rich in colour. It is from the Gallery Castelbarco at Milan.

**G. B. CRESPI.**

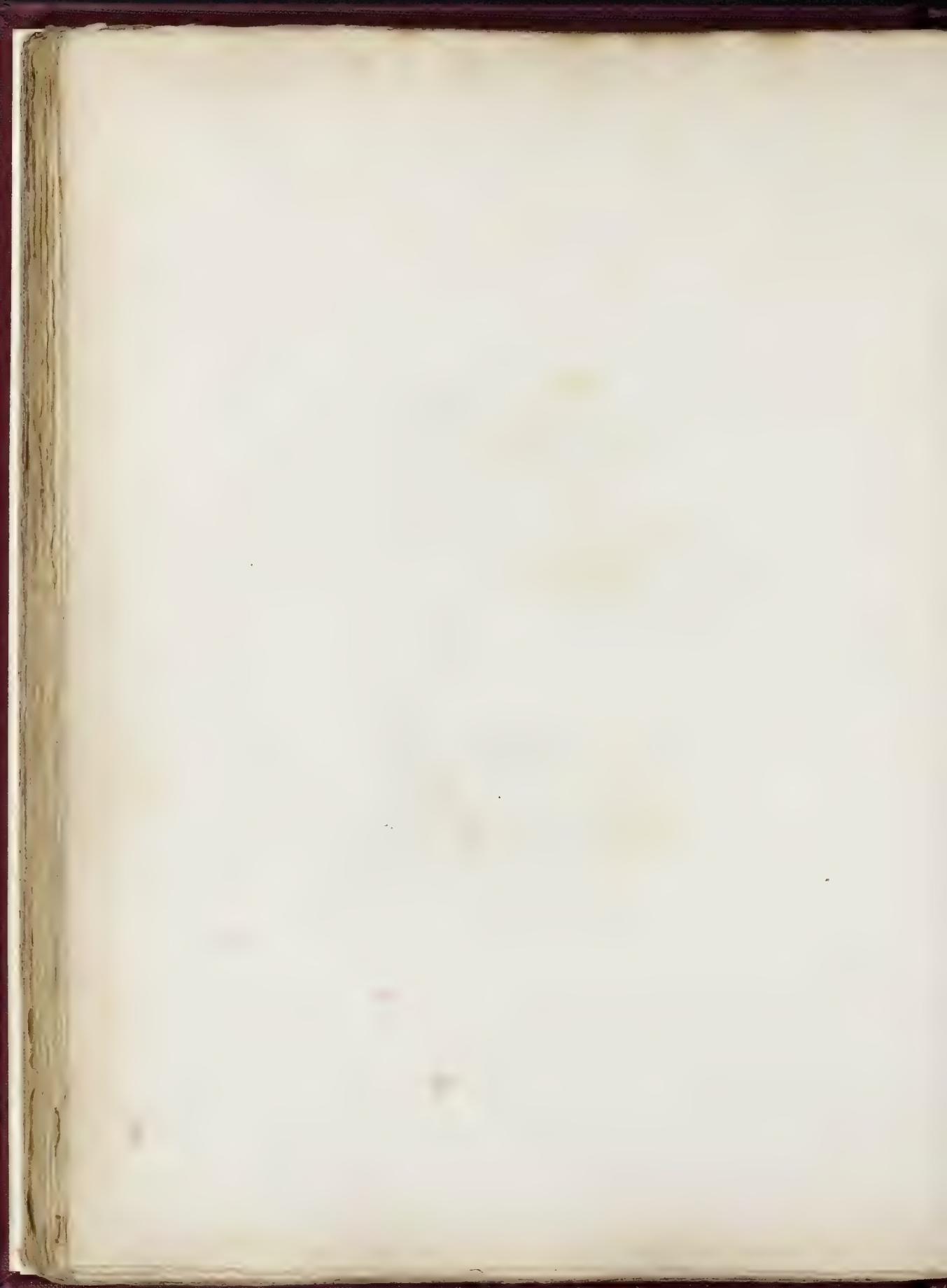
*Born at Cerano in 1557.—Died in 1633.*

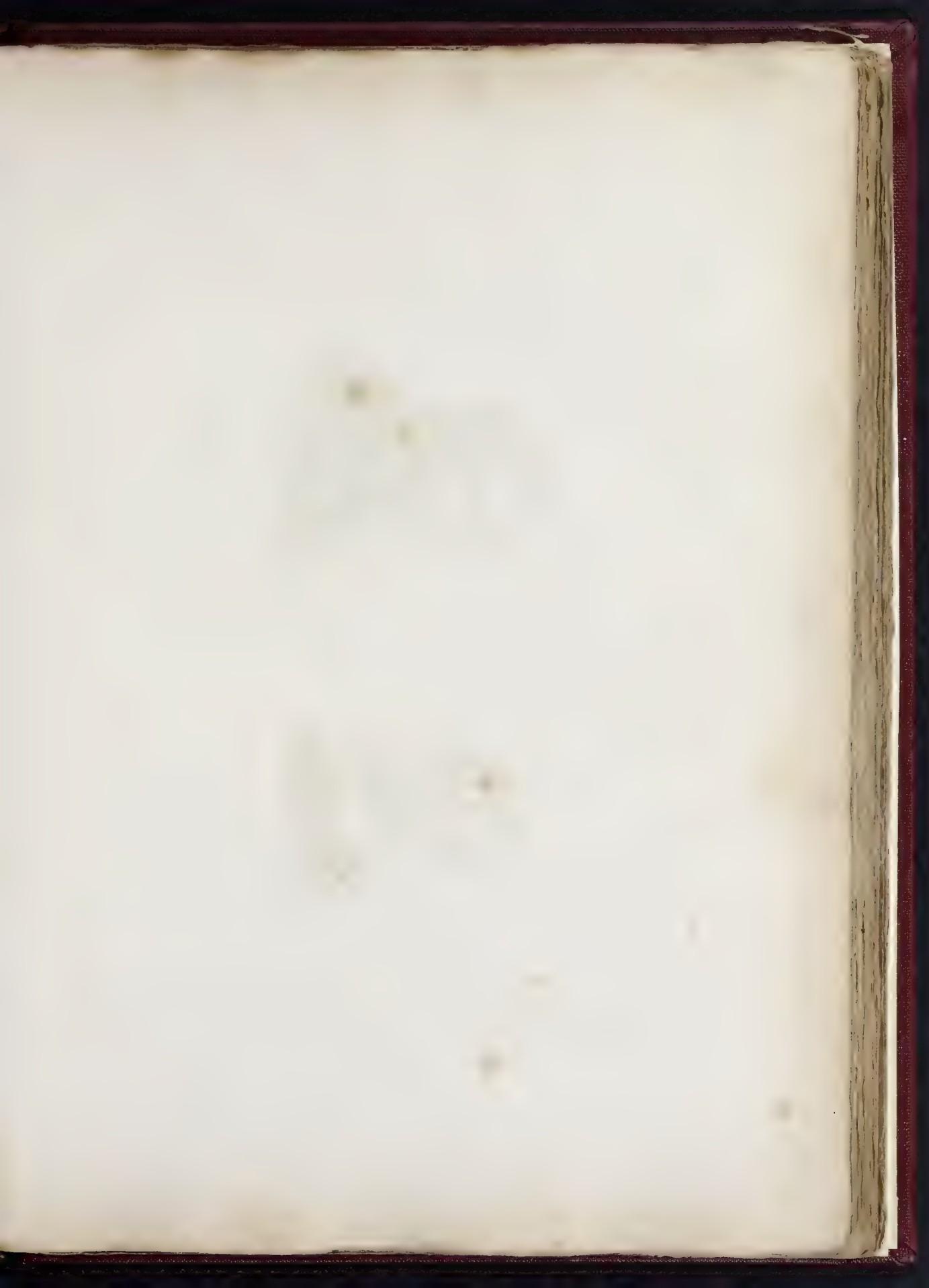
THOUGH educated for the learned professions, this Artist felt such an attachment to Painting, that he was induced to visit Rome and Venice for the purpose of studying the works of the great Masters of those Schools. He finally established himself at Venice, where his abilities were so highly appreciated by the Duke Cardinal FEDERIGO, that under his patronage he was made Director of the Academy. His style is reckoned free and spirited, though defective sometimes in design. He excelled in Portraits, Animals, and Still Life.

The Portrait engraved in this Collection is of *Manfredo Settala*, founder of the Great Gallery at Florence. Before him are musical and other instruments, said to have been his own inventions.



Meridional





*Portrait of a French girl*

*The artist's name, F. G.*

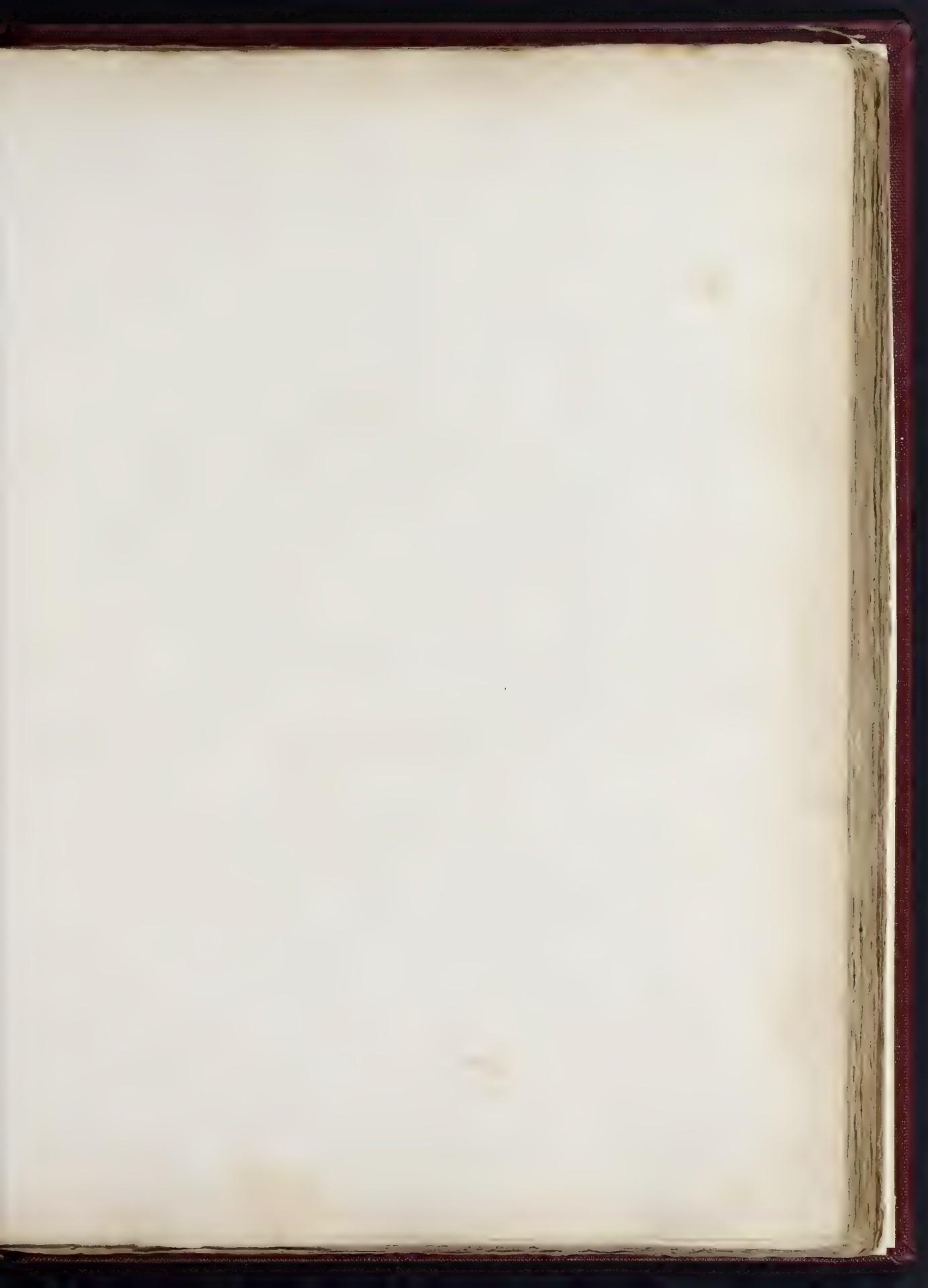
*1852*







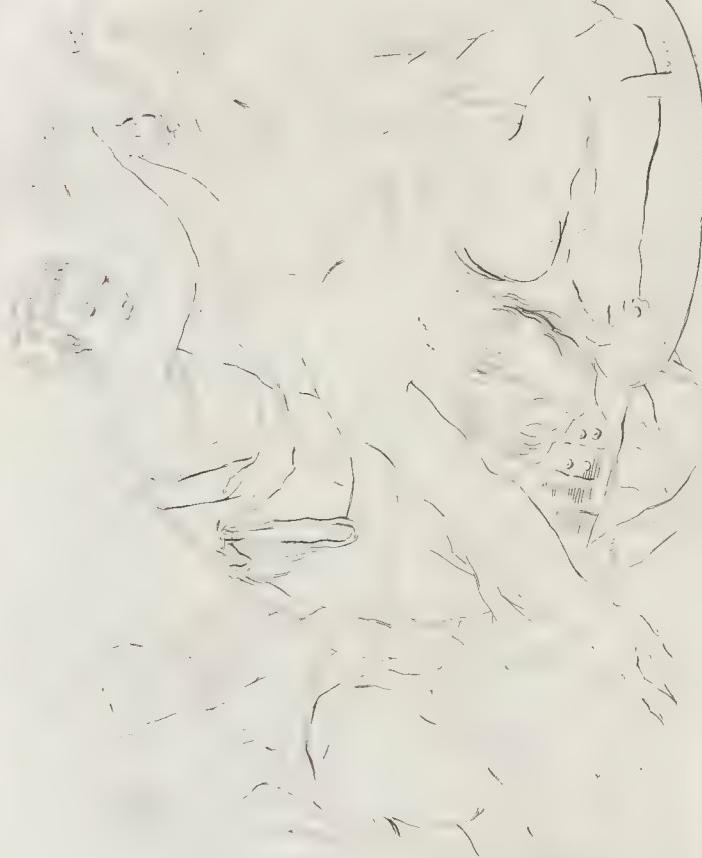
To Mr. J. C. Gray  
from the author



11

Dawn's Mountain Finch

7 miles



**DANIEL CRESPI.**

*Born at Milan in 1590.—Died in 1630.*

THE works of DANIEL CRESPI are not much known out of his own country; but there he is placed in a high rank. He studied under GIULIO CESARE PROCACCINI, to whom he is thought by many to be equal; and also in the School of his relation G. B. CRESPI. His best productions are in the Chiesa della Passione at Milan, and the celebrated suite of Pictures of the *Life of St. Bruno*, at the Certosa. He died of the plague, with all his family. In this Collection are,

*The Artist's own Portrait;*  
*The Portrait of a Flemish Painter;*  
*St. John presenting a Cup of Water to the Infant Christ;*  
*David decapitating Goliah.*

**GUERCINO.**

*Born at Cento in 1590.—Died in 1666.*

AT his outset, GUERCINO, like many other Artists of note, attached himself to the style of CARAVAGGIO; nor did he entirely abandon it to the end of his career, although he changed his manner four times. His works have ever been held in high esteem: and it is related, that when CHRISTINA, Queen of Sweden, visited Bologna, she paid him a visit, and, presenting her hand, took his, saying, that she was desirous of touching that hand which was capable of creating such beautiful objects. He refused the appointment of principal Painter to both the Kings of France and England, preferring to live honourably in his own country, where he died rich. In this Collection are,

A half length of *John the Baptist*, from the Collection of Count AUGUSTO DI RIMINI; and *St. Jerome awakened by an Angel*, a study, executed in a bold style, of which the grand Picture was lately in the Louvre.

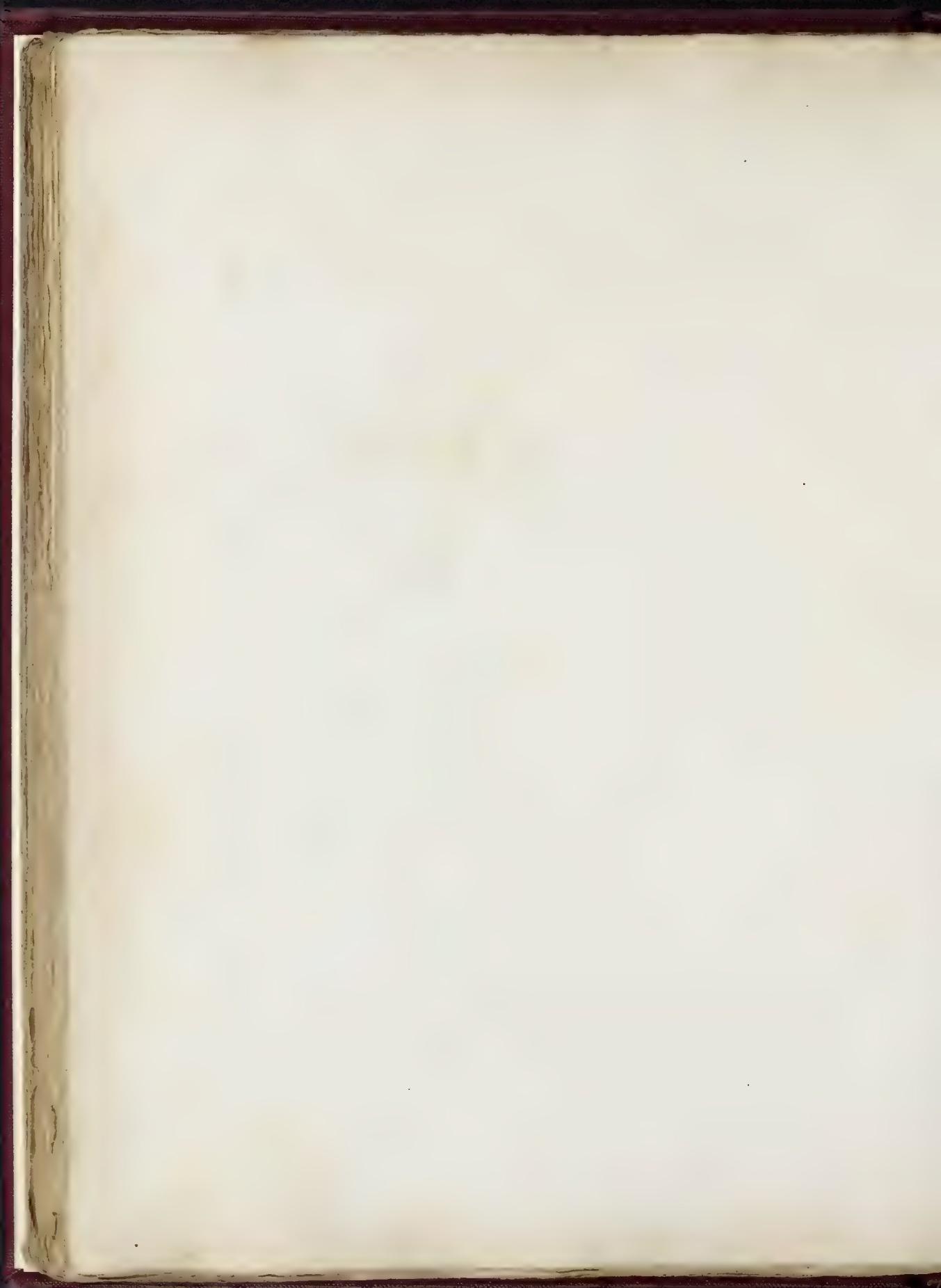


Elisabeth Bony





J. M. W. Turner







l'Amour

1830

**PETER VALENTIN.**

*Born at Colomiers en Brie in 1600.—Died in 1632.*

VALENTIN received his first instructions in Painting in the School of SIMON VOUET; but he left that Master before he had made any considerable progress, and travelled to Rome, where he spent the remainder of his life: he may therefore be considered rather of the Italian than French School. The powerful and vigorous style of CARAVAGGIO made so strong an impression on his mind, that he attached himself to it with a devotion which never diminished. Like that Master, he indulged himself in an effective contrast of light and shadow, and proved himself fully acquainted with the principles of chiaroscuro. He had considerable employment in painting church pieces; but his best Pictures represent Fortune Tellers, Gamesters, Corps de Garde, and Concerts of Music: of the last, the Specimen in this Collection is a very happy production. It represents a Cavalier playing on a Guitar to a Lady, who is singing, accompanied by another Lady performing on the Harpsichord. The figures are particularly easy and graceful; the draperies richly coloured; and the contrast of light and shadow of the most successful efforts of the Art.

**GASPAR POUSSIN.**

*Born at Rome in 1613.—Died there in 1675.*

**NICOLO POUSSIN.**

*Born at Andely in 1594.—Died at Rome in 1665.*

THE real name of GASPAR, which was DUGHET, is lost in that of his brother-in-law, NICOLO POUSSIN. So cordially did these two celebrated Artists unite their talents, that it is often a matter of doubt to which a landscape is to be attributed that possesses in part the manner of each.

*A grand Landscape and Stag Hunt*, in this Collection, exhibits the superior taste which these two Masters possessed. The spectator is presented with the noblest style of their art in the secluded, the classic, the sublime. The Poet's imagination could scarcely form a scene more truly Arcadian. The romantic grandeur of the scenery, while it excites pleasure, creates awe. A mountainous country, large masses of trees, a noble lake flowing through the centre of the landscape, and the rolling clouds, gilded with the sun's declining rays, produce altogether a magnificent effect. The Picture is from the Collection of the Prince Pio of Savoy.

*Two small Landscapes, with figures of Nymphs bathing, and Men fishing*, are also ascribed to the united pencils of these accomplished Artists.



A. J. S. 1799

1799





*Nathanael Homilet.*

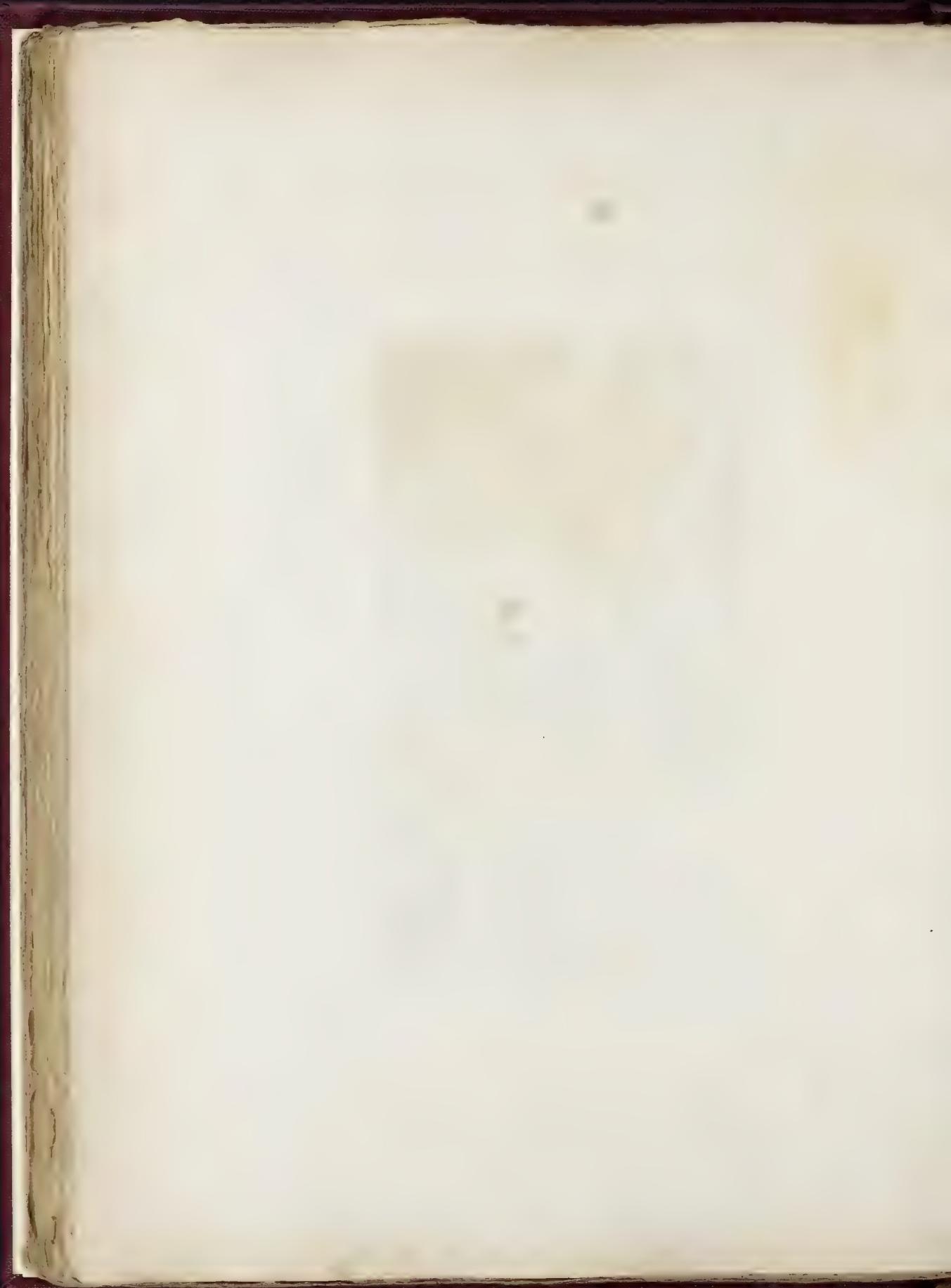
1822





Cherry by J. H. G.

16

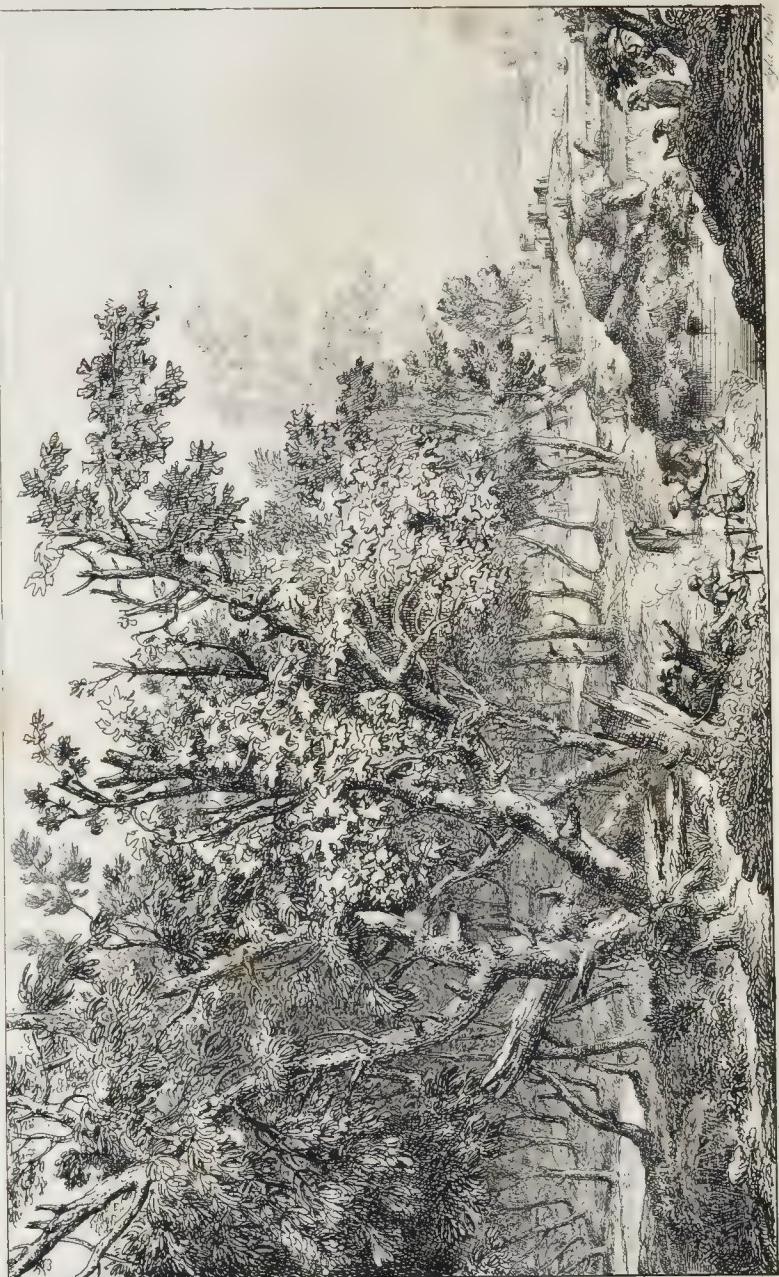








1. Forest and Stream





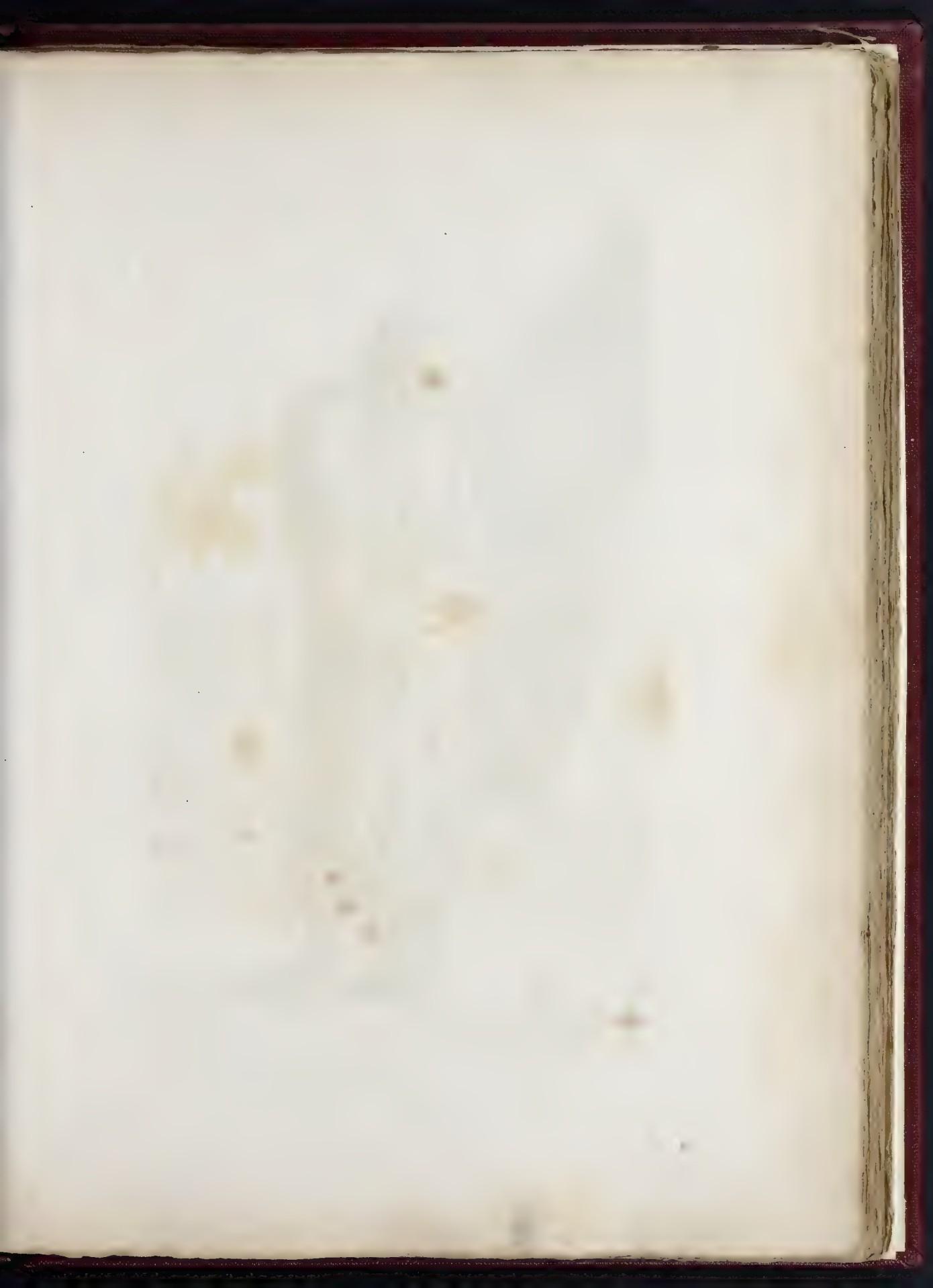


Sutherland 1852

Drawn & Engraved by J. D. Linton

*The Dream of Encus*

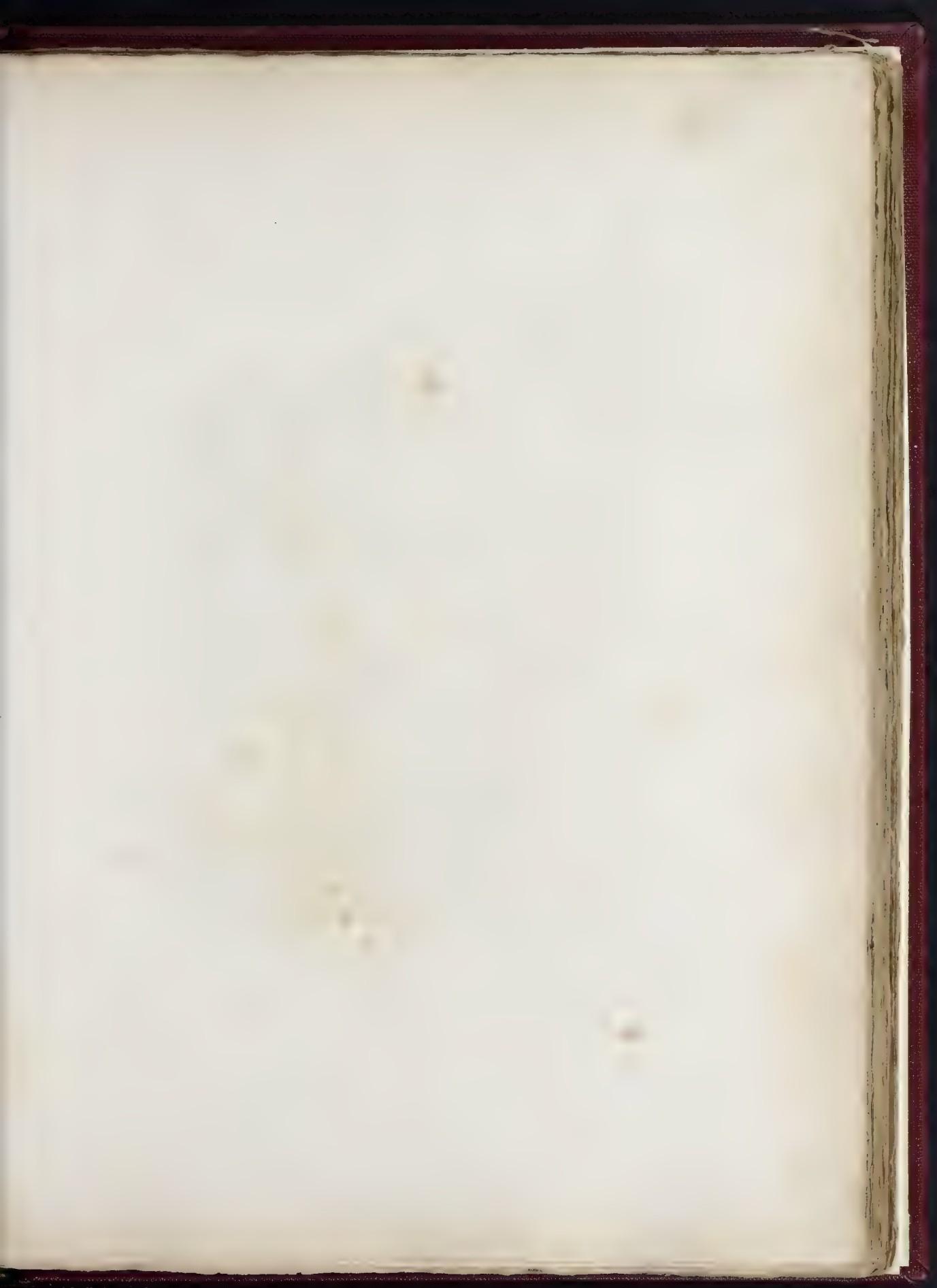
66 by 51

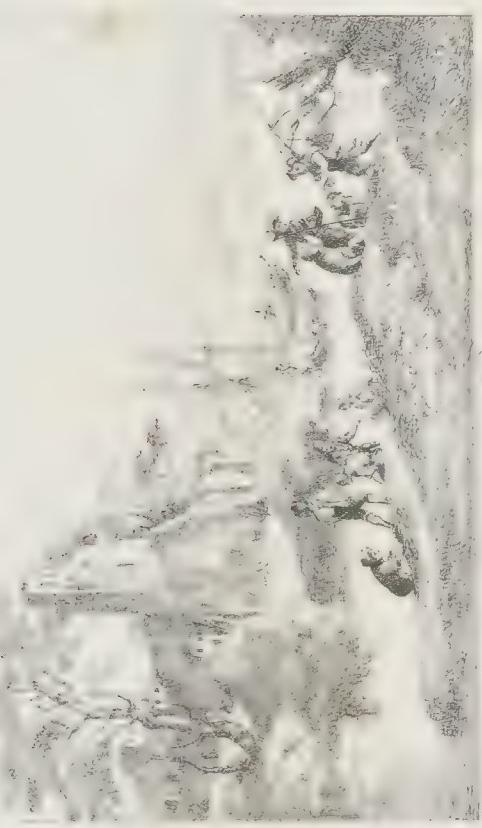




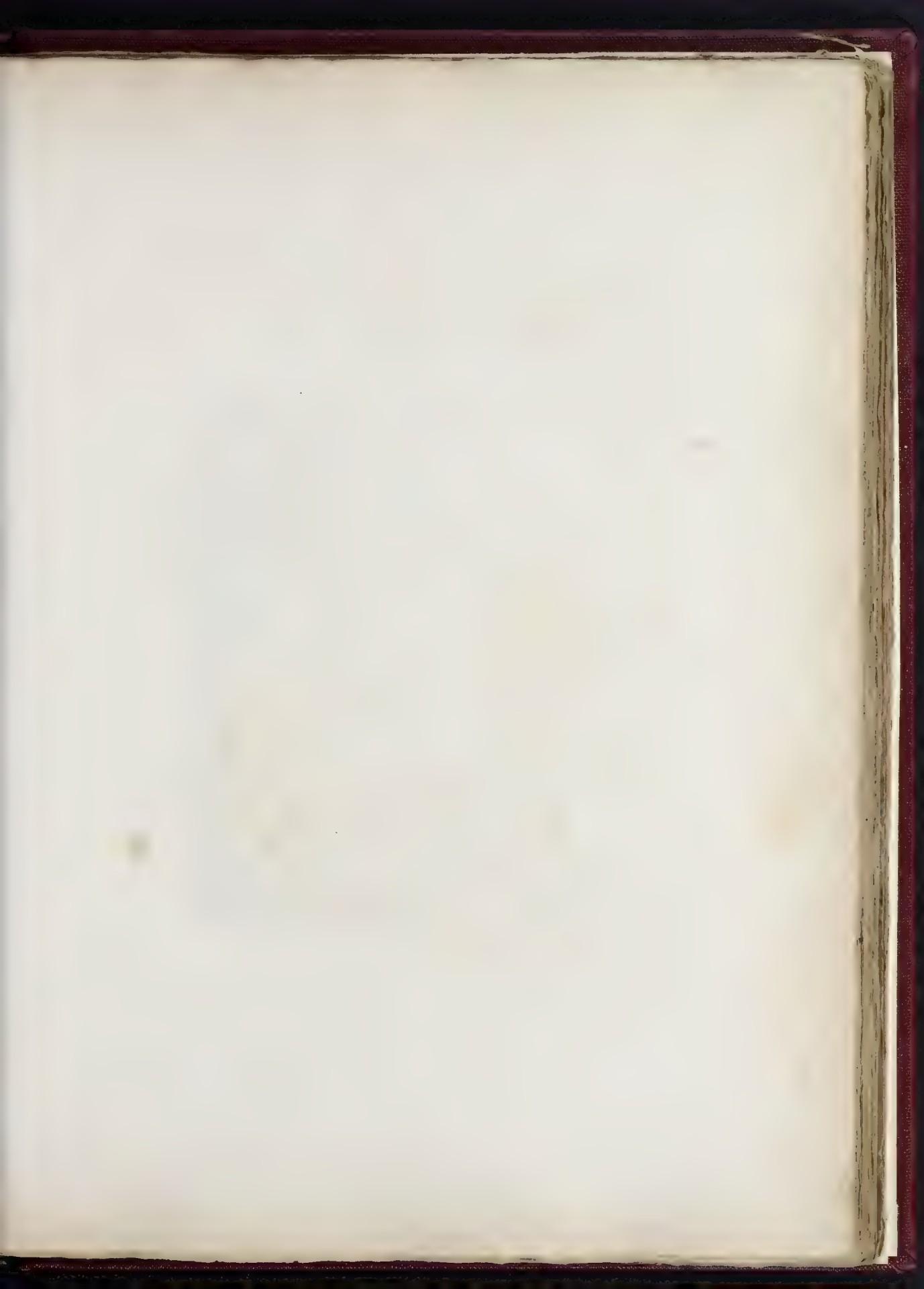
A Philosopher contemneth the Works of Mortality

C. 6 by 3 1/2.





17. 17. 17. 17.



*Lemnaceae*







16. Feb. 1866





Tolosa Park 12

Tranquillity above

Maurice  
1888

**SALVATOR ROSA.**

*Born at Naples in 1615.—Died at Rome in 1673.*

THIS distinguished Artist, having received a liberal education, showed from his earliest years a decided inclination for Painting; and the progress he made in the Art proved that he had a genius calculated to do honour to the object of his predilection. By the death of his father he was reduced to such a state of indigence, that he was obliged to expose his juvenile productions for sale in the market-place, where they attracted the notice of LANFRANCO, who liberally relieved his wants, and encouraged him in the pursuit of his studies. His merits afterward obtained him more powerful patronage; and at Rome he found full employment for his inventive genius and facile execution. His style is peculiarly his own: it always partakes of savage and uncultivated nature. What is most deserving of observation, is the perfect correspondence which he observed in the subjects he chose, and his manner of treating them. Every thing is of a piece: his rocks, trees, skies, even to his handling, have the same rude and wild character which animates his figures.

The eight Etchings in this Collection are of capital subjects that ornamented the Gallery of Prince PRO of Savoy, and represent

*Marius sacrificing to Bellona, on landing with the Roman Army on the Carthaginian Shores;*  
*A Forest with Banditti, in his grandest style;*  
*The Dream of Æneas;*  
*A Philosopher contemplating the Relicks of Mortality;*  
*Two small Landscapes, Views on the Coast of Naples;*  
*An Anchorite in Meditation; and*  
*Marius Meditating among the Ruins of Carthage.*

**LUCA GIORDANO.**

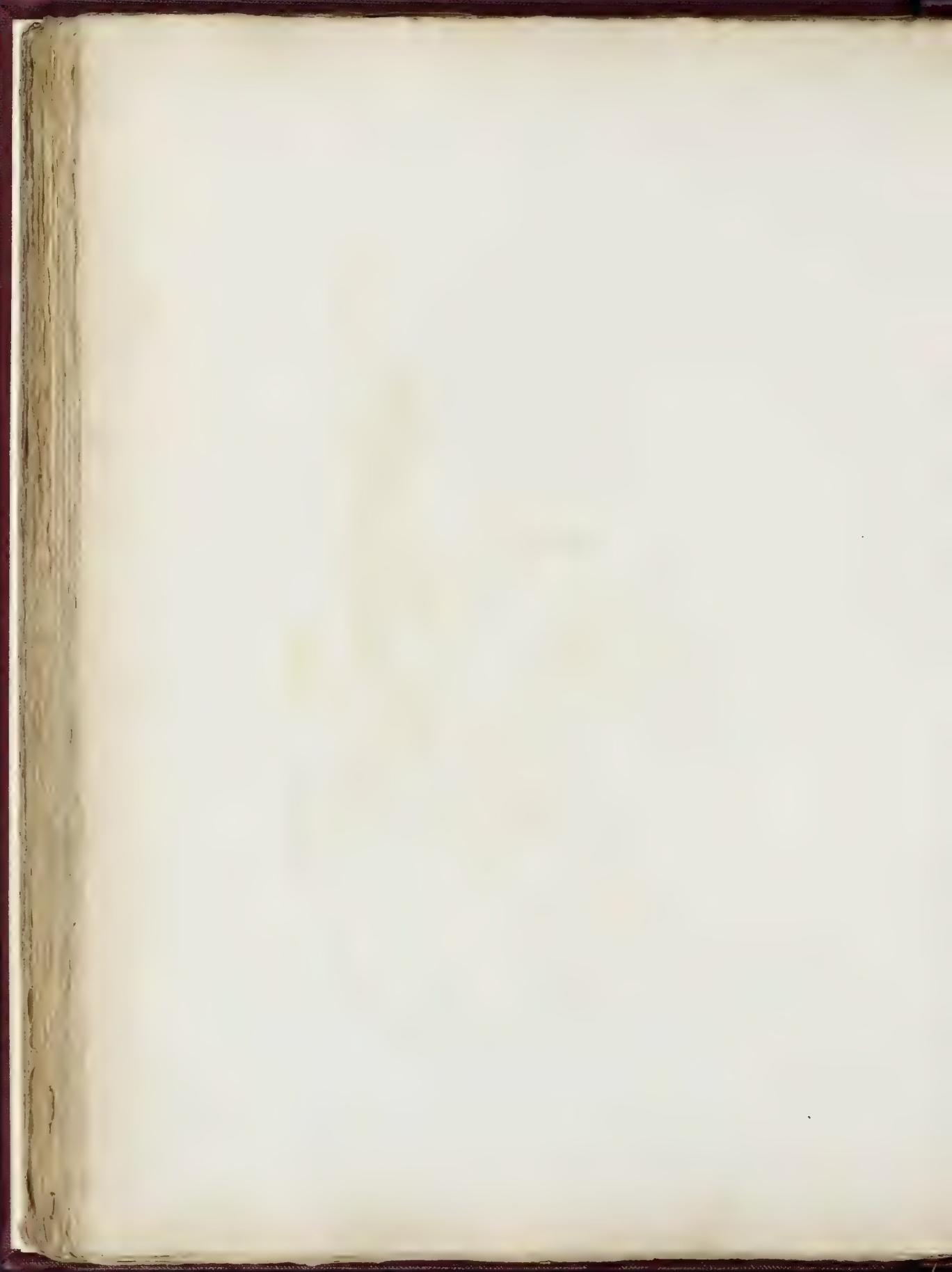
*Born at Naples in 1632.—Died there in 1705.*

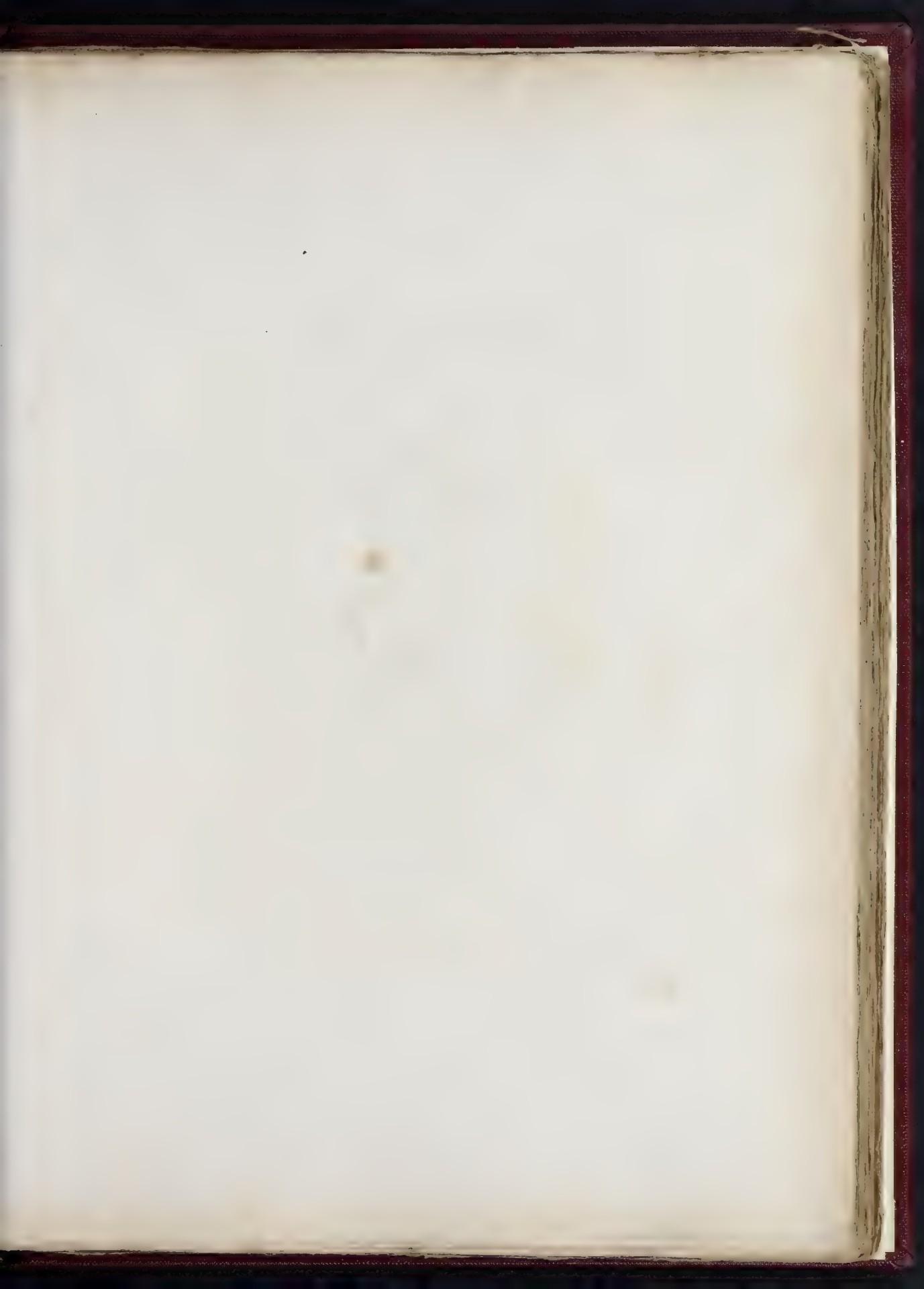
FEW Painters, if any, have shown greater versatility than LUCA GIORDANO. His numerous productions attest the facility of his execution. His first efforts in the Art were under the tuition of SPAGNOLETTA: he afterwards studied under PIETRO DA CORTONA; but the splendid style of BERRETINI seems to have been the chief object of his ambition. The reputation he enjoyed for rapid execution is perhaps the cause that he produced so few works that may be called altogether original, most of them partaking of the manner of a Master whose productions he had at some other time copied. But there is at all times a vigour and spirit in his pictures that is interesting; and few good Collections are without a specimen of his abilities. The best proof of the estimation in which his works were held during his life is that, notwithstanding his rapid execution, it was with difficulty he could keep pace with the avidity of his countrymen to possess his Pictures.

*The Battle of Hercules and the Centaurs*, a very bold and spirited study, is in this Collection, and forms one of the Engravings here given.



John Smith - Sketches from the Journals







J. Peters Regulorum

3 x 39 x 6

**GIUSEPPE RIBERA, CALLED SPAGNOLETTO.**

*Born at Xativa in 1589.—Died at Naples in 1656.*

AFTER studying some time under CARAVAGGIO, he went to Parma, where he made the works of COREGGIO the objects of his contemplation: from thence he visited Rome to examine those of RAFFAELLE; but neither of these great Masters made that lasting impression on his mind that it received from the vigour and energy of his instructor CARAVAGGIO. Having taken up his residence at Naples, he grew into reputation, and was distinguished by the Viceroy, who took him under his protection, and sent several of his Pictures to the King of Spain. Connoisseurs esteem his works not only for their freedom and boldness, but for the correct and masterly manner in which his figures are drawn, particularly the extremities, which are marked in a very decisive manner.

*St. Peter's Repentance*, in this Collection, is an animated and capital study by him, from the Gallery Zampieri at Bologna.

**JOSEPH NOGARI.**

*Born in 1699.—Died in 1763.*

THIS Artist is said to have been a disciple of BALESTRA; but his works would rather indicate that he had chosen REMBRANDT for his model, especially in his heads. So little does the name of NOGARI seem to be known, that it is not included in the Dictionary of Painters: it is certain, however, that several Heads by him have been sold as the performance of another Artist of whom Connoisseurs always speak in raptures. He seems to have delighted in painting characteristic portraits, for his works in that way are very numerous; and, strange as it may seem, from the silence of biographers, few cabinets are without an example. They are very natural and correct in design, and remarkably brilliant in colour: in many there is a vivacity and spirit that has never been excelled: they are truly speaking Portraits. This Collection possesses no less than twenty; and it is to be hoped that the Artist will be no longer deprived of that reputation which he so richly deserves to enjoy. The greater part are in oriental costume: the Portraits of a young and an old Female are *chefs-d'œuvre*.



Portrait of a Woman & Child

2 8 P.M.





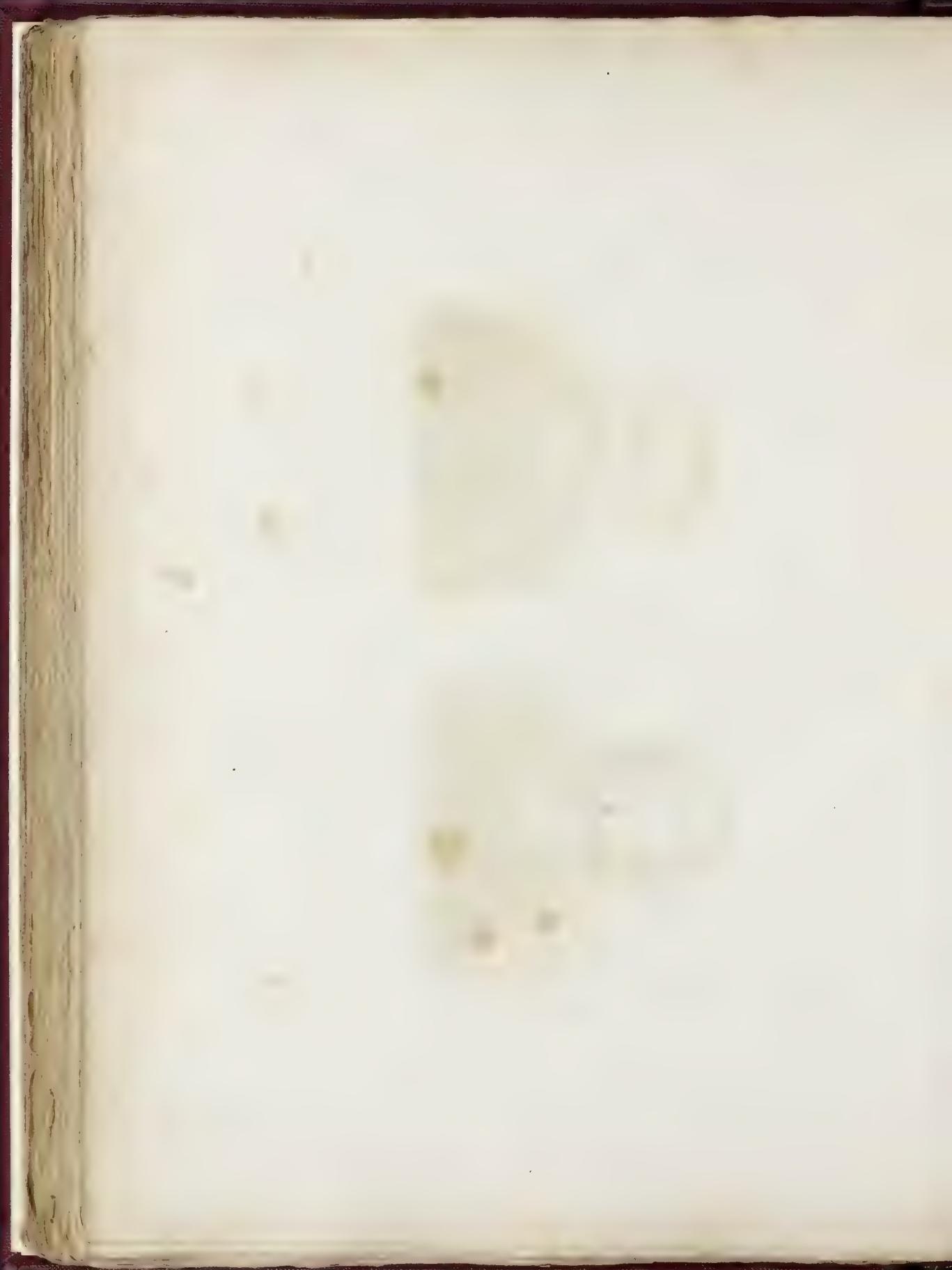
Portrait of a Woman

Fig. 2





182 Nov 15



67





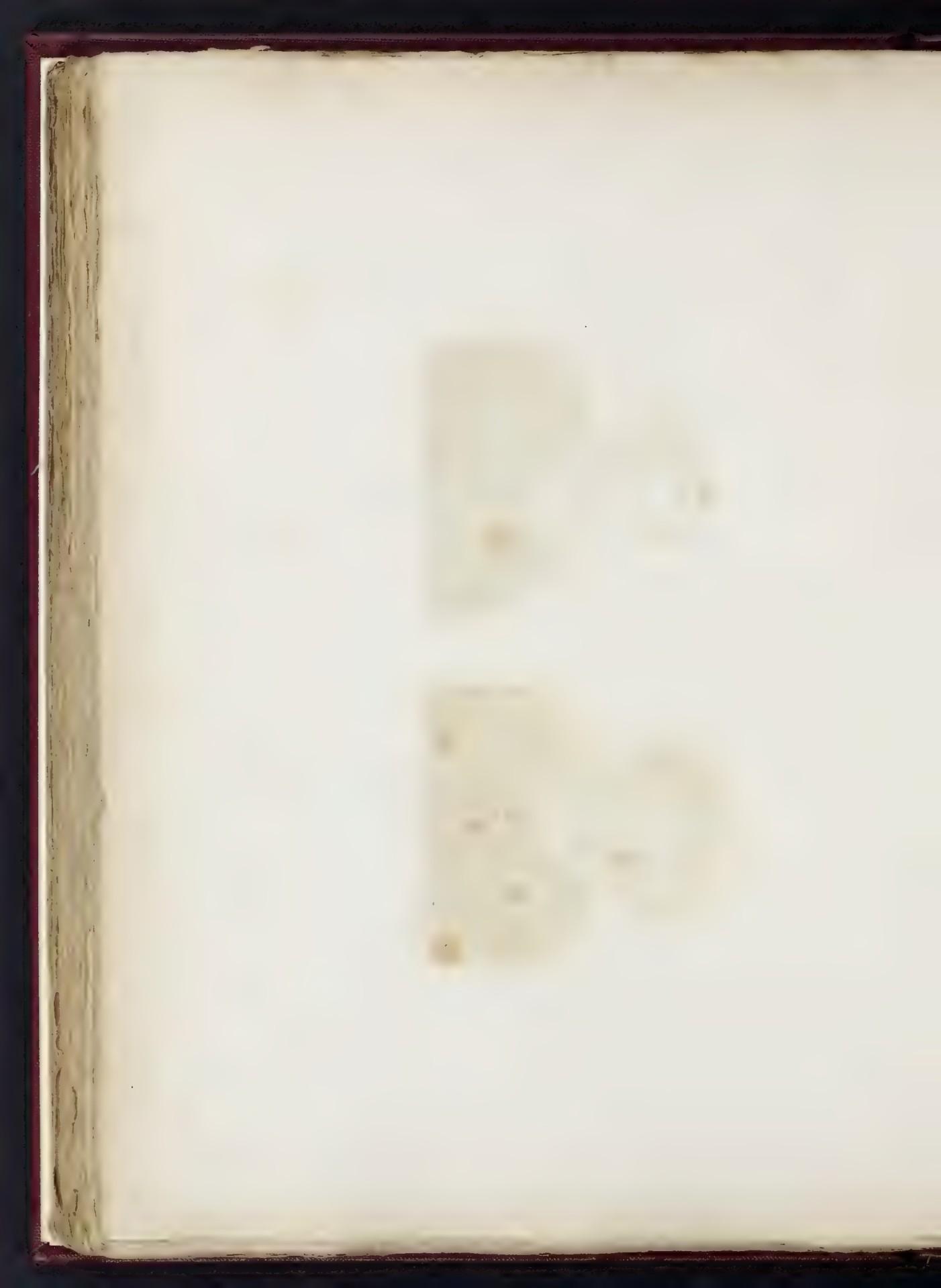










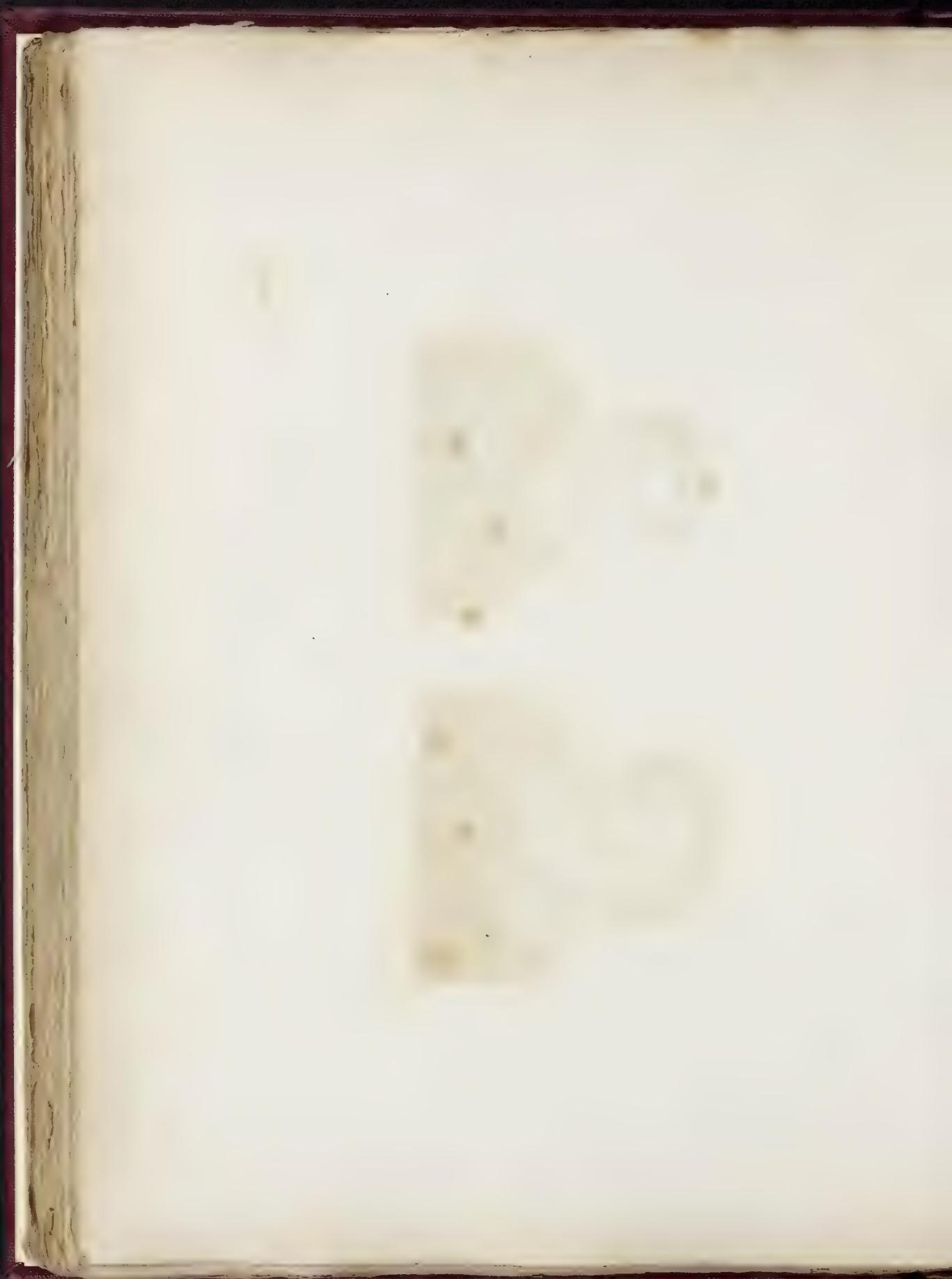


17



18 1/2 1/3





6.



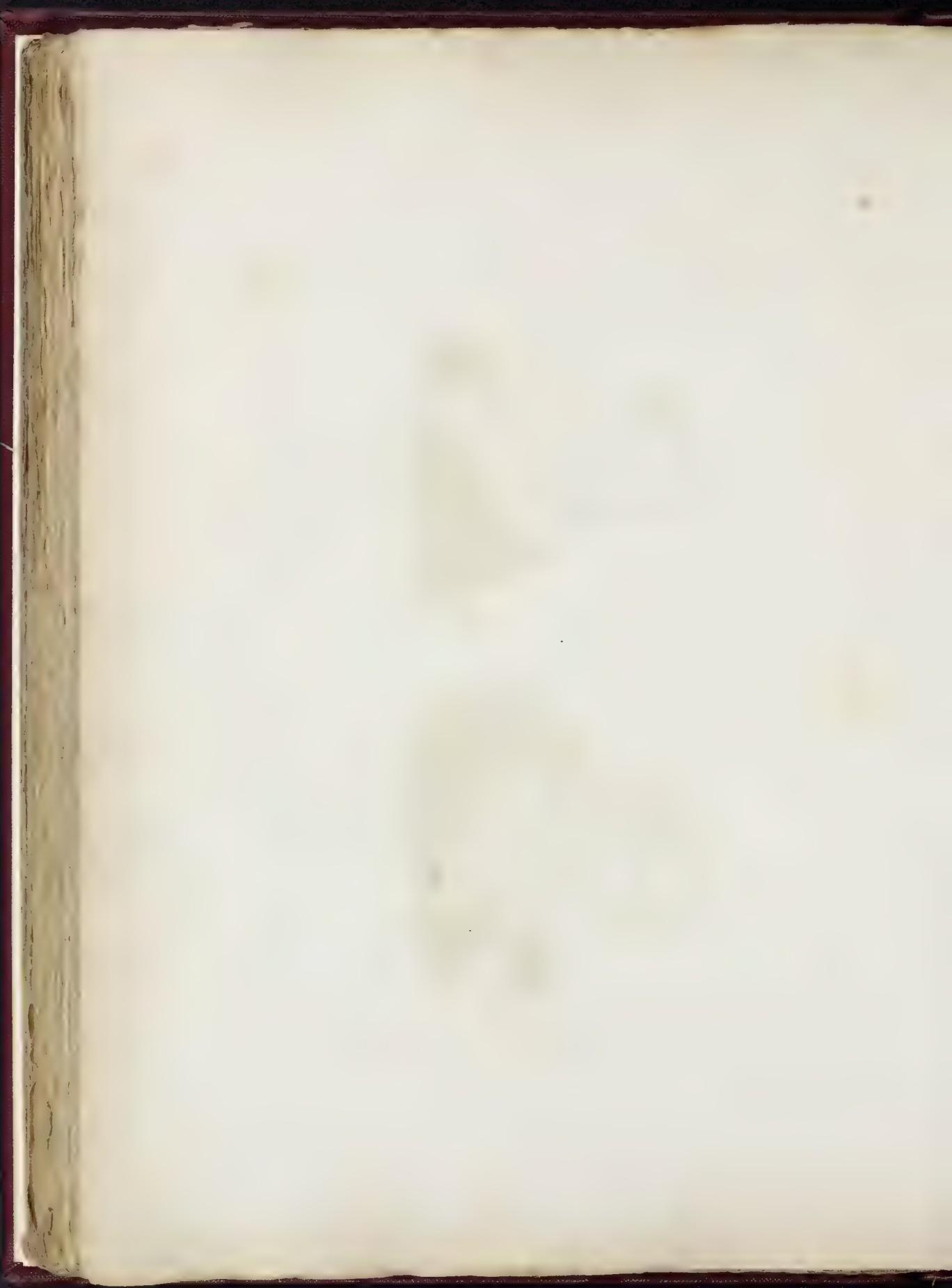
Fig. 6. -

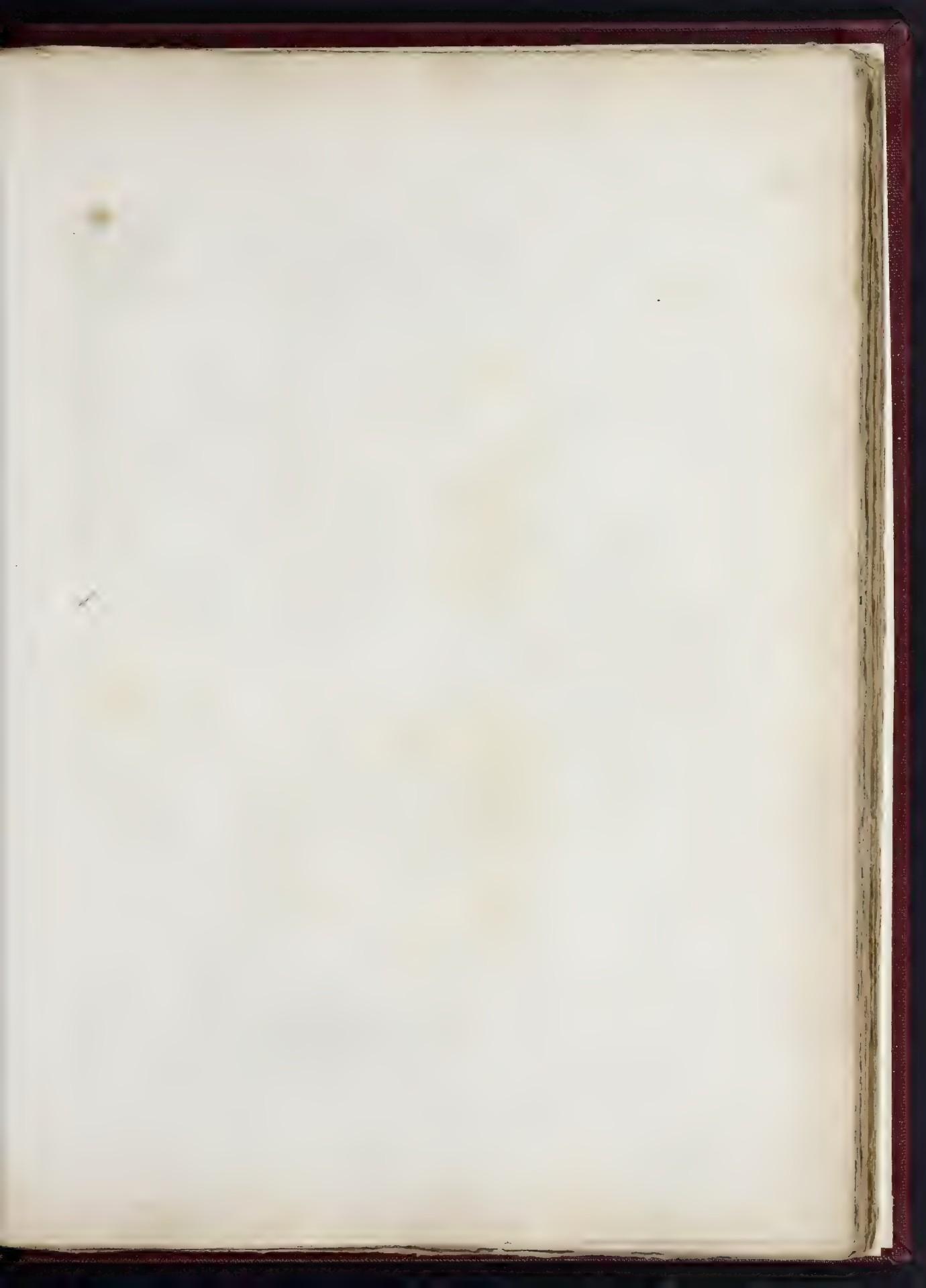


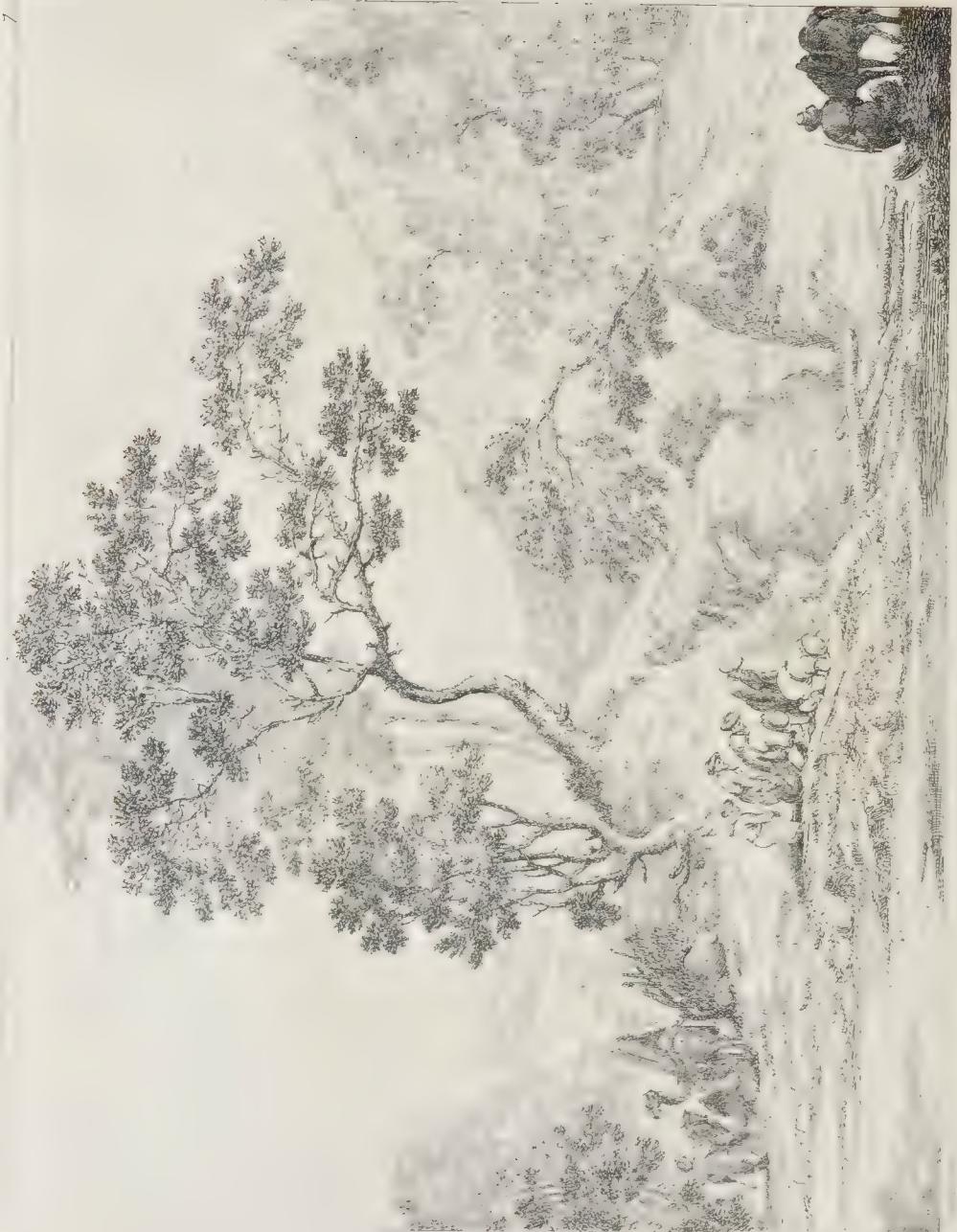
N. J. 1770











**CHRISTOPHER LUDWIG AGRICOLA.**

*Born at Ratisbon in 1667.—Died ——.*

HE was a Painter of Portraits and Landscapes, and is very little known in this Country. There seems, however, to be a considerable degree of taste in his compositions, if a judgment may be formed by the specimen in this Collection, which represents a mountainous and varied Country, with a View of the City of Mecca in the distance, and a Party of Mussulmauns, who are making a pilgrimage thither. The style of his pencilling is light and free: but it would seem that he has not been sufficiently careful in preparing his ground, which has absorbed much of the surface. The free and spirited Etching which accompanies this, will give a very satisfactory idea of the Master's style. It is not known where he died.

**G. B. TIEPOLO.**

*Born at Venice in 1697.—Died in 1770.*

TIEPOLO may be deemed the last of the Old Schools, as no one has appeared since his time worthy of being placed in the ranks of those illustrious Masters, whose works were the objects of his constant attention. Italy and Germany possess abundant proofs of his talents, but his best productions are to be found in Spain. His easel Pictures are rare, and much esteemed. In this Collection are two :

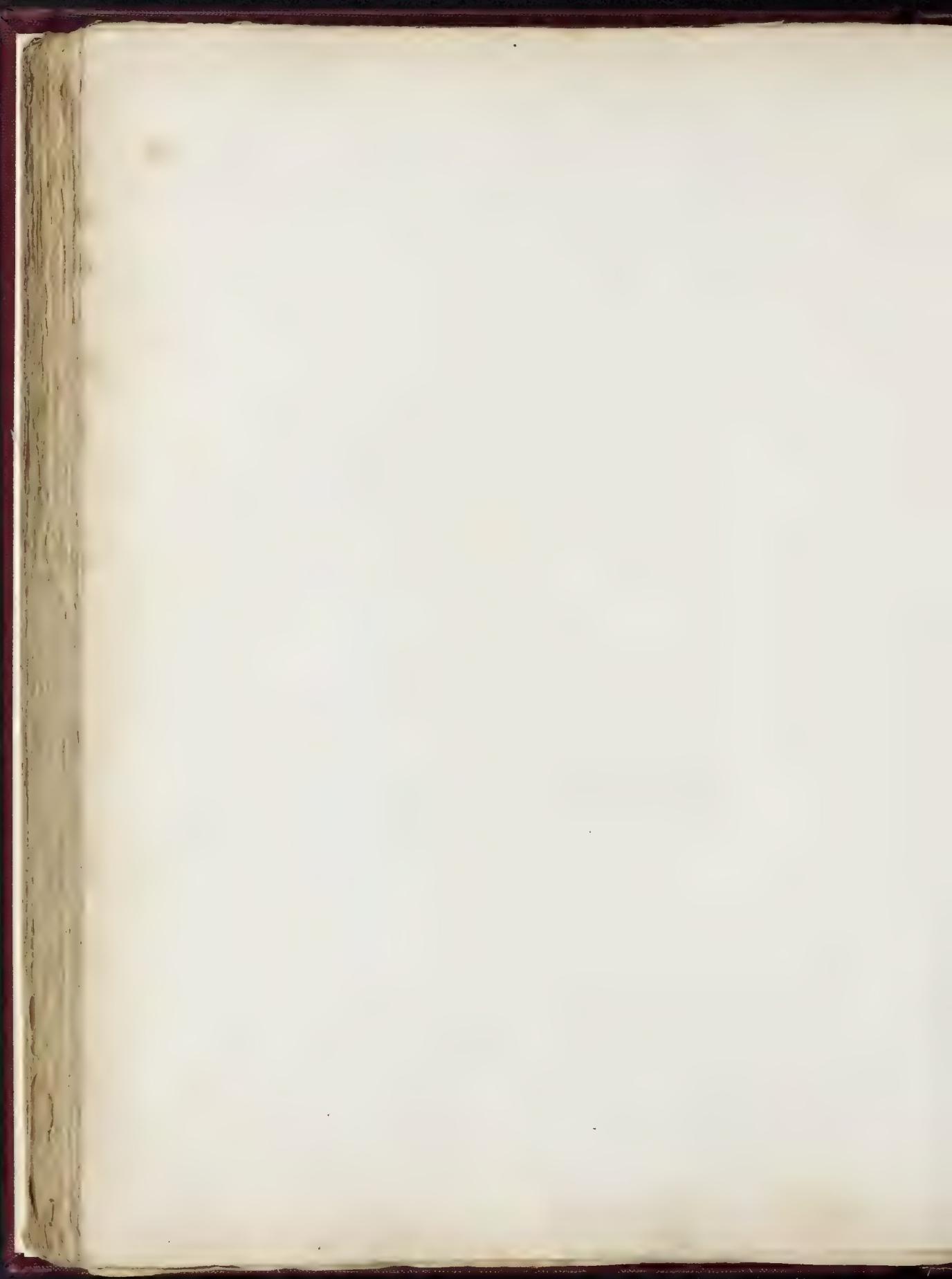
*Charity*, represented by a Female suckling Children, with Figures in the back-ground expressive of Liberality ;

*Two small Portraits*, probably studies, on paper.



Chimie

1800 - 1810







✓ *Other Name*

**JOSEPH VERNET.**

*Born in 1712.—Died in 1786.*

DURING the residence of this eminent Artist at Rome and Naples, he painted a great variety of Landscapes, Seaports, and other marine subjects, which are greatly admired by Collectors of every country. The pleasing Marine View, here engraved, is from the Coast of Naples. The Picture embraces, in a small compass, the chief excellencies of the Master's style, and is finished in a clear and beautiful manner.

**PAMFILO.**

*Born* ———.—*Died* ———.

THE Portrait of some distinguished person, (if a judgment may be formed by the nobleness of his mien,) in the character of a Pilgrim, is ascribed to this Artist, of whom no satisfactory account is given by biographers. It is simply the Head and Shoulders, as given in the Print, apparently taken out of a large Picture, perhaps for its striking excellence.

73



*Polygonum*

1000







Appiani F.

*A man in the Costume of King of Peru*

**APPIANI.**

A MILANESE Artist of the present day. The Portrait, here engraved, of the *EMPEROR NAPOLEON*, in the *Costume of King of Italy*, was painted expressly for the Council Chamber at Milan, and was intended to be placed over the throne.



### THE FLEMISH, DUTCH, AND GERMAN SCHOOLS.

THESE three Schools, justly admired for the richness of their colouring, and their exquisite harmony, are no less distinguished for the admirable precision with which they have imitated the several objects of nature: in the last, some of them have reached the utmost perfection.

The FLEMISH SCHOOL, of which RUBENS is the principal Master, to brilliancy of colour and the magic of chiaroscuro added a great knowledge of design, grandeur of composition, and in portraits a striking air of nature with a noble expression: yet, on the whole, it only produced a sort of national beauty, partaking neither of the antique, nor of the Italian mode of representing it.

The DUTCH SCHOOL, speaking of it in general, did not possess the advantages of the Flemish: far from aiming at the beauties of form and expression, the Dutch Artists delighted in the delineation of the lowest, and often the most disgusting objects. The truth of their representations, and the harmony of their colouring and chiaroscuro, have been thought by many a full compensation for their defects in taste; and there certainly is a charm about their Pictures that attracts the most refined Amateurs, even while they cannot but condemn the subject of their admiration.

Of the GERMAN SCHOOL little can be said, seeing that it offers no connected series of Artists to make up the idea of a School. The earlier Masters were dry and hard in their manner, though some of them rose superior to their Italian contemporaries in the splendour of their colouring. The latter Masters have followed the Schools of Italy and Holland, and, consequently, belong rather to them than to that of their native country.

The Specimens in this Collection of these Schools are from RUBENS, VANDYCK, DIEPENBECK, TENIERS, CUYP, JAN STEEN, ALBERT DURER, ELSHEIMER, &c. &c.

**P. P. RUBENS.**

*Born at Cologne in 1577.—Died in 1610.*

THE history and merits of the Prince of the Flemish School are too well known to require much notice in the present work: and indeed his productions are so numerous, and so various, that a large volume would scarcely contain what might with propriety be said upon them. Suffice it then to observe, that he painted History, Allegory, Portrait, Landscape, Fruit, Flowers, Animals, Still Life, and was accounted excellent in every department. His execution kept pace with his invention: and so fertile was the latter, that he is known to have repainted, with variations, many of his principal subjects.

The Picture in this Collection, from his pencil, is an allegorical composition, representing

*The Church's Victory over the Dragon;* in which is introduced the Portraits of Henry the Fourth, Mary de Medici, and other distinguished persons of the time, in the characters of Bishops, Martyrs, and Saints. The figures are grouped with surprising skill and beauty; and the splendour of colour, in the Picture, is of the highest order of the Art.

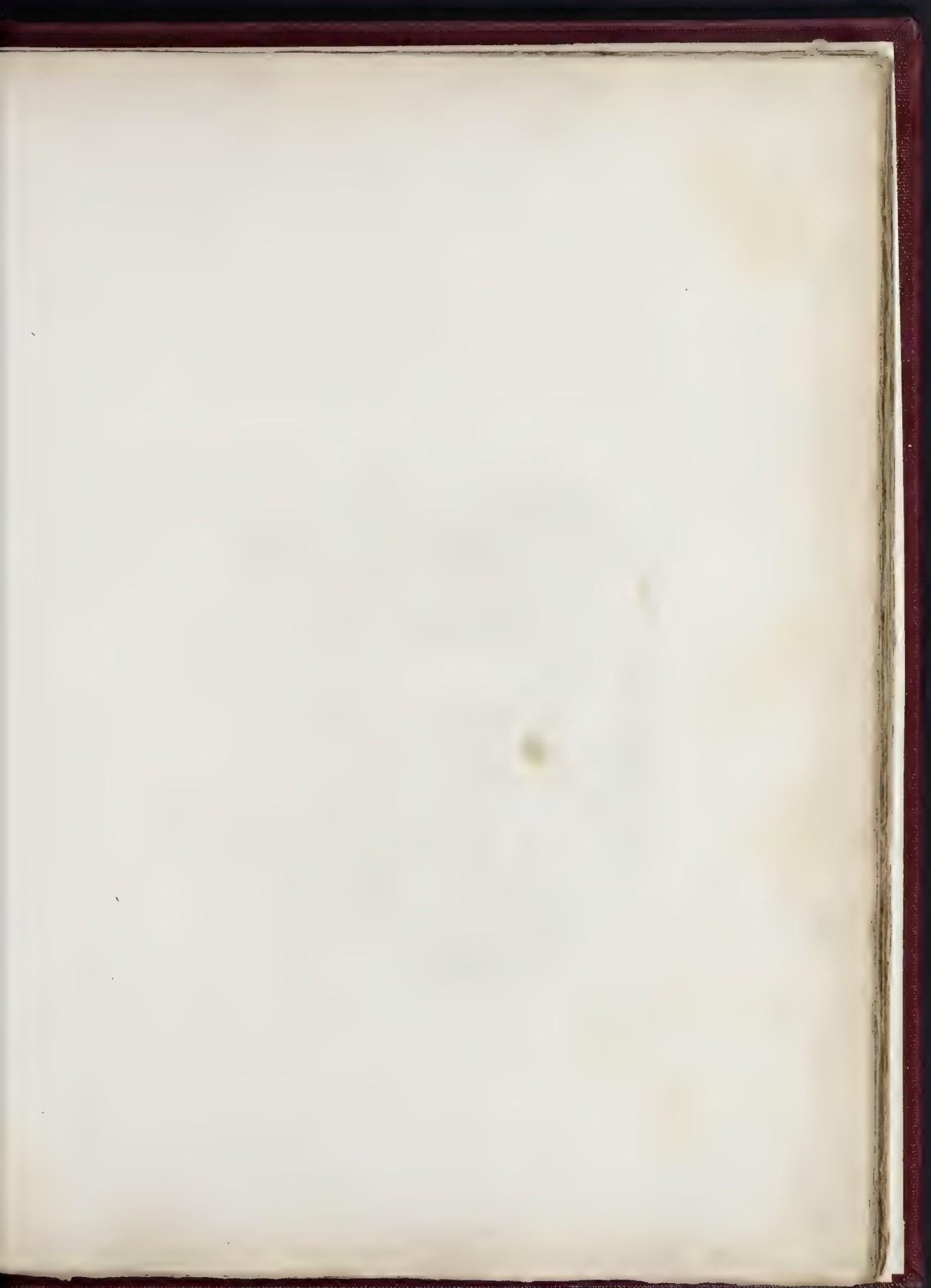


P.P. Bullock Jr.

Engraver

The Church's Victory over the Devil







Tragedy

Litter and Beauteous

**ANTHONY VANDYCK.**

*Born in 1599.—Died in 1641.*

VANDYCK is universally allowed to be the best scholar of RUBENS ; and frequently his works are ascribed to the pencil of his master, especially when he made choice of those subjects in which his master most excelled. The present Example is of that kind: it represents a drunken *Silens, supported and accompanied by Bacchanalians*, among whom the Artist has chosen to introduce his own Portrait.

**ABRAHAM DIEPENBECK.**

*Born in 1607.—Died in 1675.*

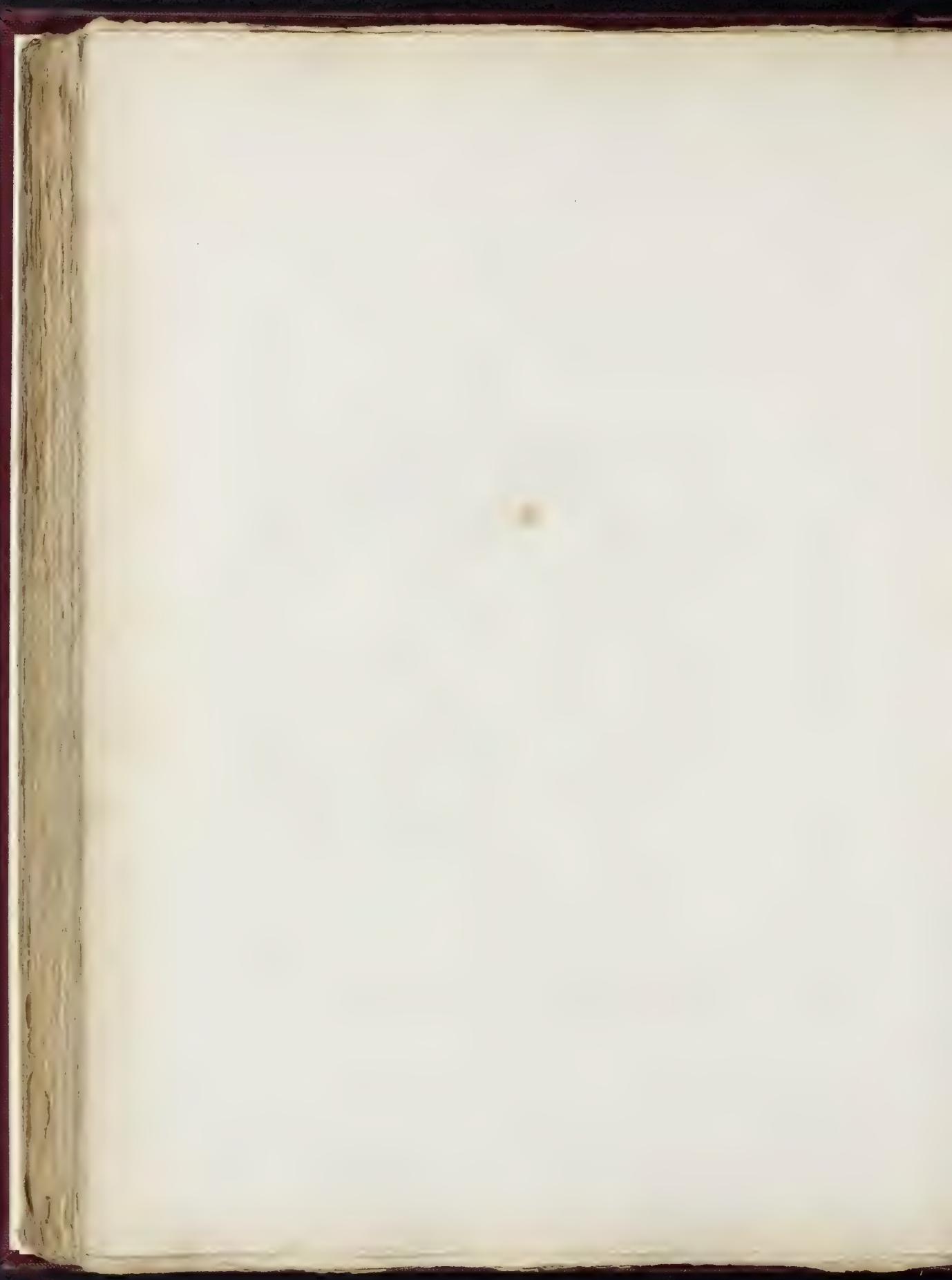
LIKE the preceding Artist, he was formed in the School of RUBENS, and made the style of his master the object of his ambition. He had a ready invention, a clear conception of his subject, and great facility of execution, which established his reputation as being one of the most ingenious Artists of his country.

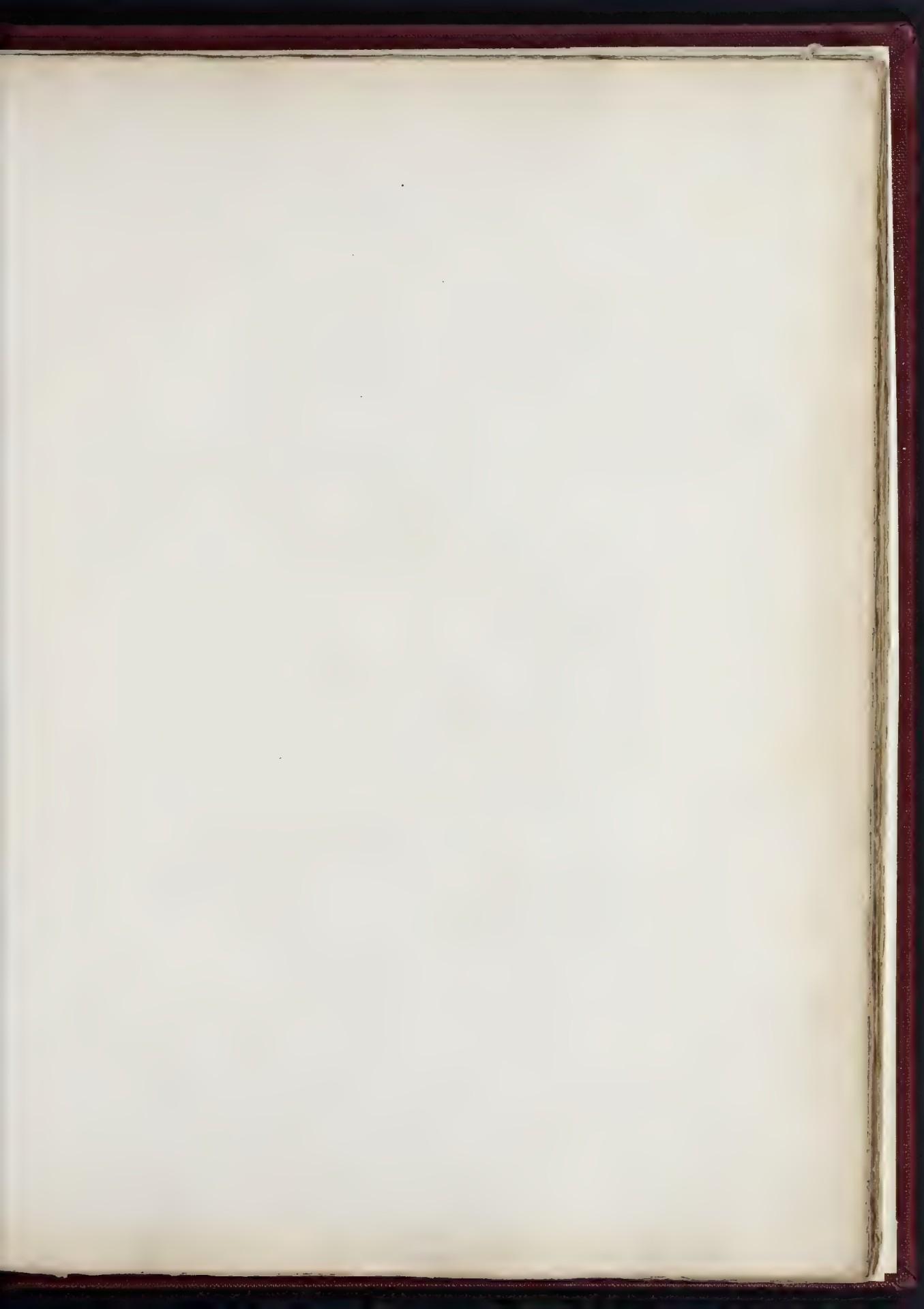
The Engraving in this Collection is from a very sweet Picture of *a Madonna and Child*, and exhibits elegance of form and tenderness of expression.



Madonna and 'child'

2 11 17







The Infat. Name of a girl

## JOHN THOMAS.

*Born at Ypres in 1610.—Died ——.*

THOMAS was a scholar of RUBENS, and proved himself a worthy disciple of that great Master. He travelled into Italy with DIEPENBECK, and distinguished himself there by many considerable works: the greater part of his life was, however, passed in Germany, the Emperor LEOPOLD having appointed him his principal Painter, with a considerable pension. *The Infant Christ trampling on the Serpent* is by him.

**CORNELIUS POELEMBERG.**

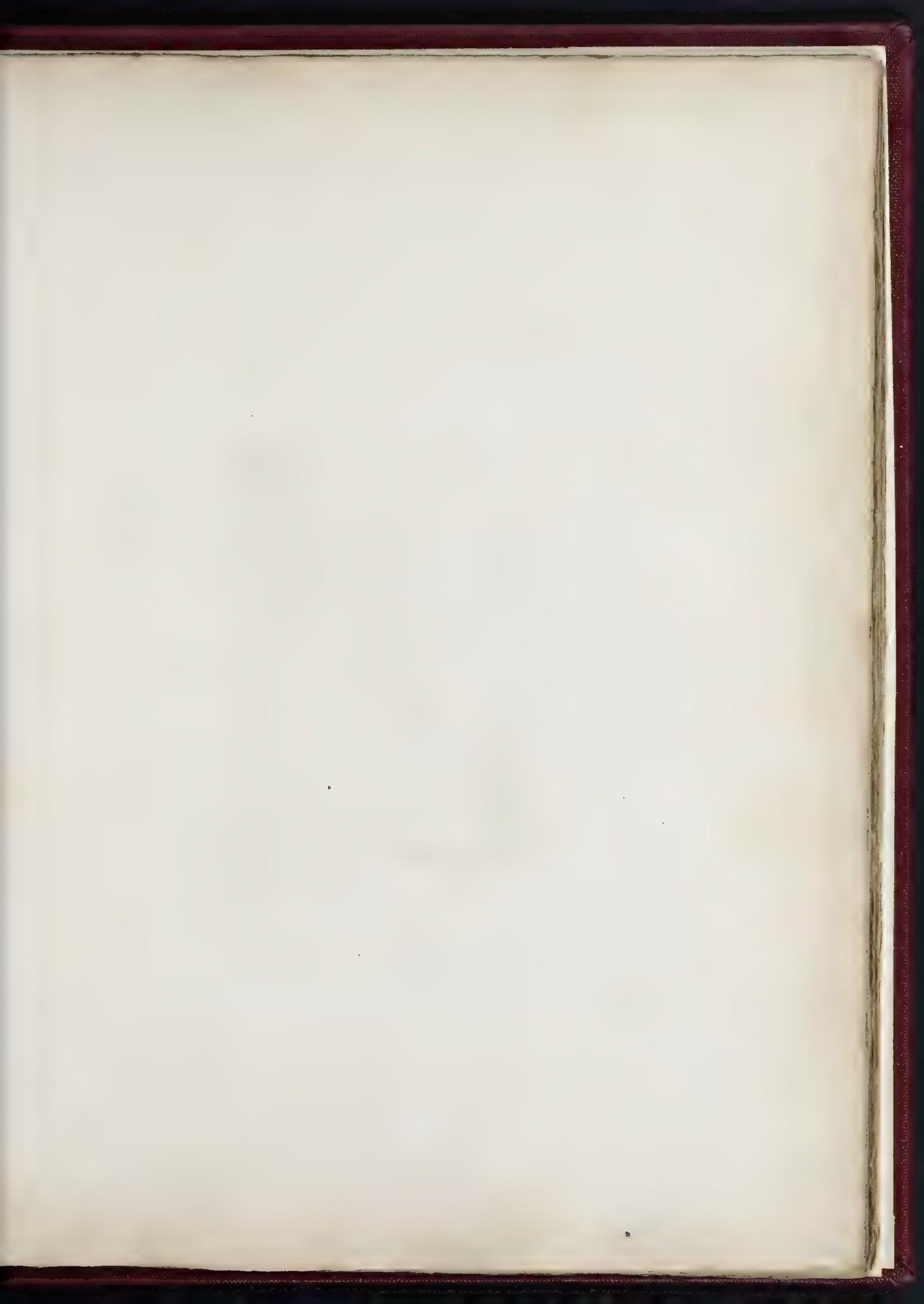
*Born at Utrecht in 1586.—Died there in 1660.*

POELEMBERG received his first instruction from BLOEMART, but studied afterwards under ADAM ELSHEIMER. He adopted a pleasing style of painting small Landscapes, distinguished by the suavity and delicacy of his colouring, an agreeable choice of scenery, enriched with architecture, and enlivened with figures, remarkable for the clearness of the carnations, and the neatness of the pencilling.

*The Holy Family, in riposo,* is a pleasing cabinet specimen of his manner.

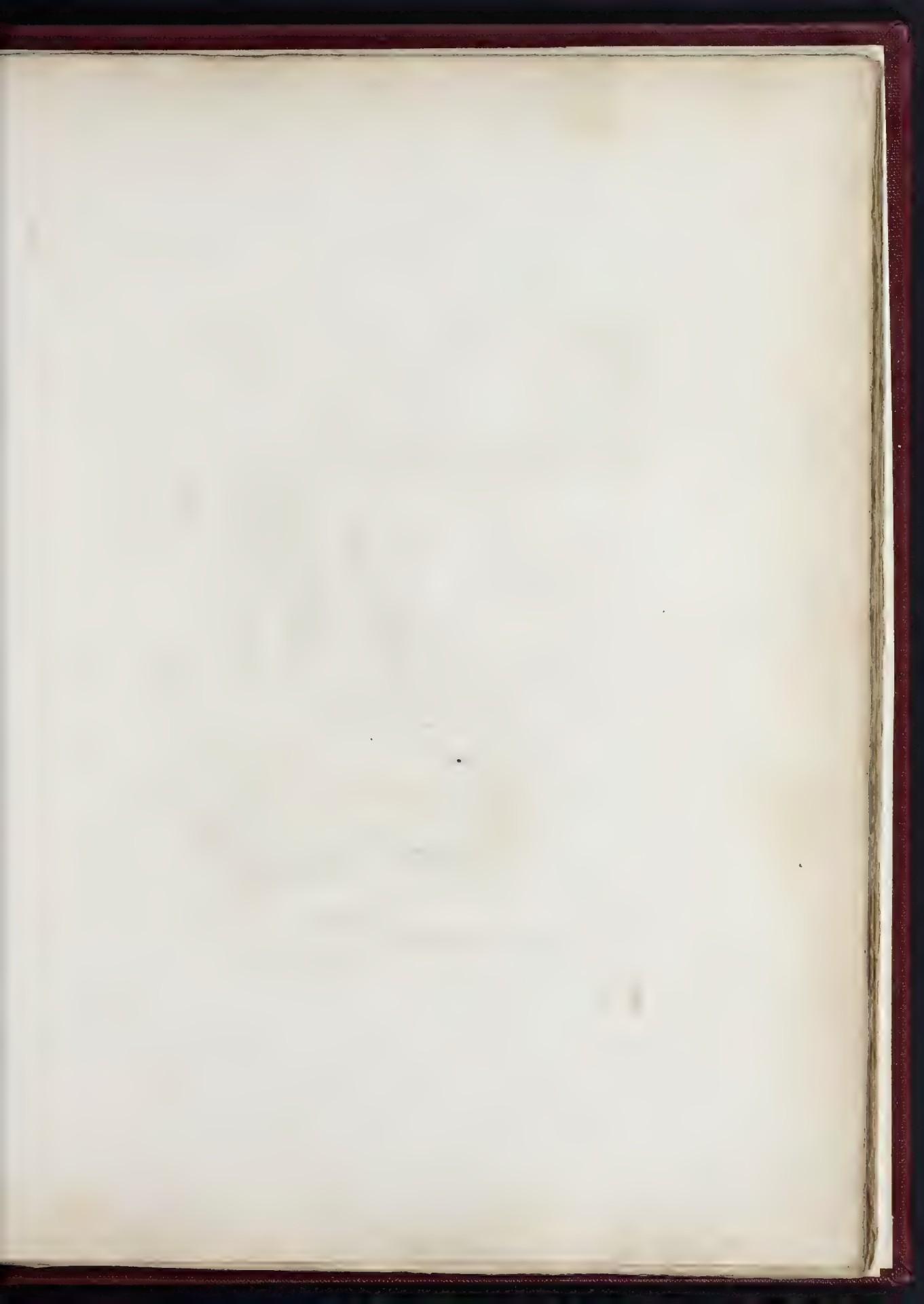








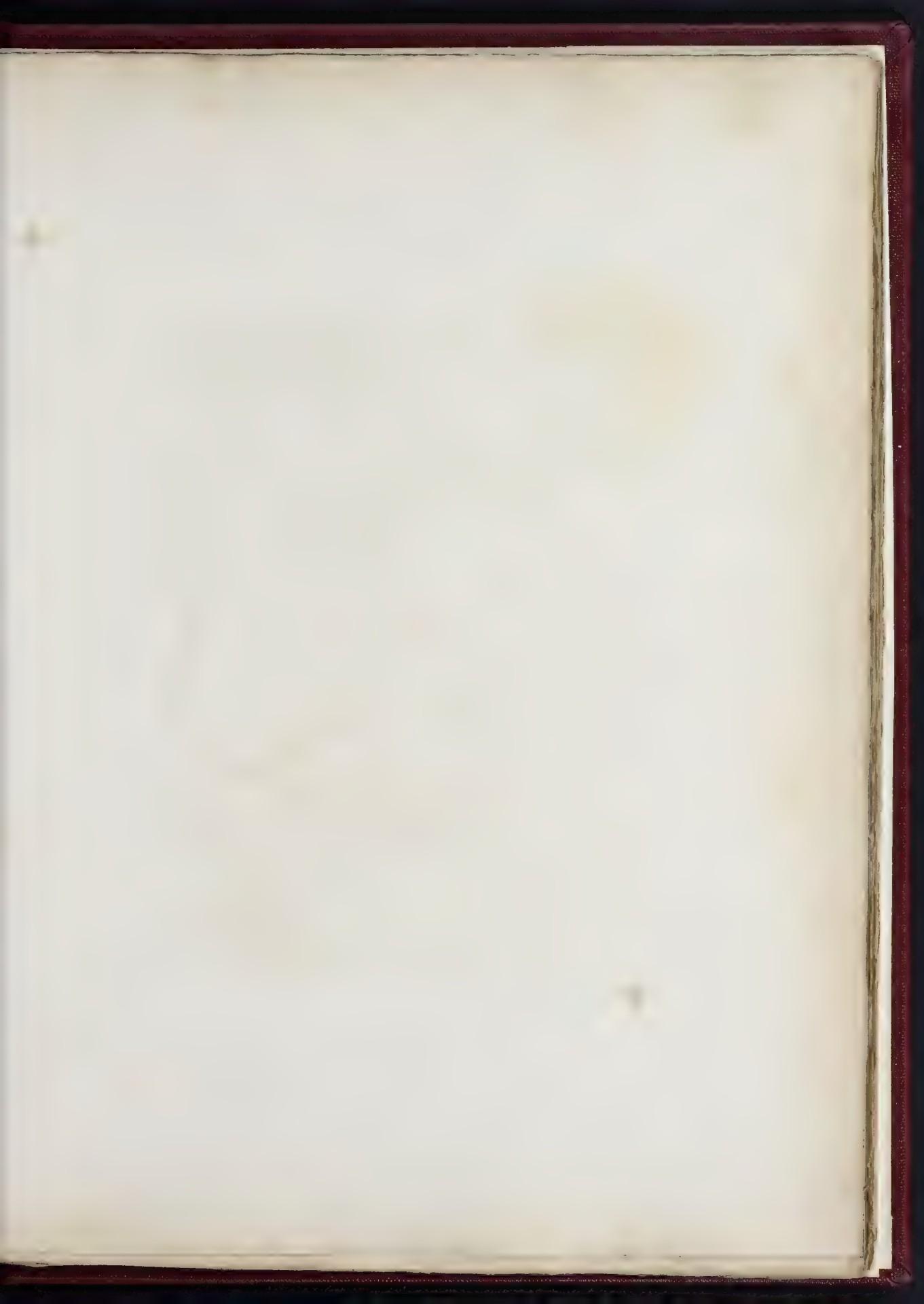
1800





*Soldiers at play*

D. Frazee, P.C.





(G)raue Bratina

De Taxis p's

**DAVID TENIERS, THE YOUNGER.**

*Born at Antwerp in 1610.—Died at Brussels in 1694.*

HE received the first rudiments of his Art from his father: he afterwards studied under ADRIAN BROWER, and is said to have had the advantage of receiving lessons from RUBENS on the principles of colouring. The talents of this extraordinary Artist excited universal admiration; and he was patronized by the most illustrious persons of his time. His works are too well known to need a particular account of his manner: he was not only excellent in the style which may be termed peculiarly his own, but he could imitate the works of other Artists to that degree of precision, that it required a very nice acquaintance with their production, and also a critical knowledge of Painting, to discover the counterfeit. He also excelled in *Pasticcio*, a mode of Painting in which the Pictures can neither be said to be originals nor copies, partaking as they do of originality and imitation. The works of TENIERS are held in such esteem, that few Collections of note are without a specimen.

*Boors Drinking*; and

*Two Interiors of Guard Rooms, with Soldiers Gambling*, are engraved in this Collection.

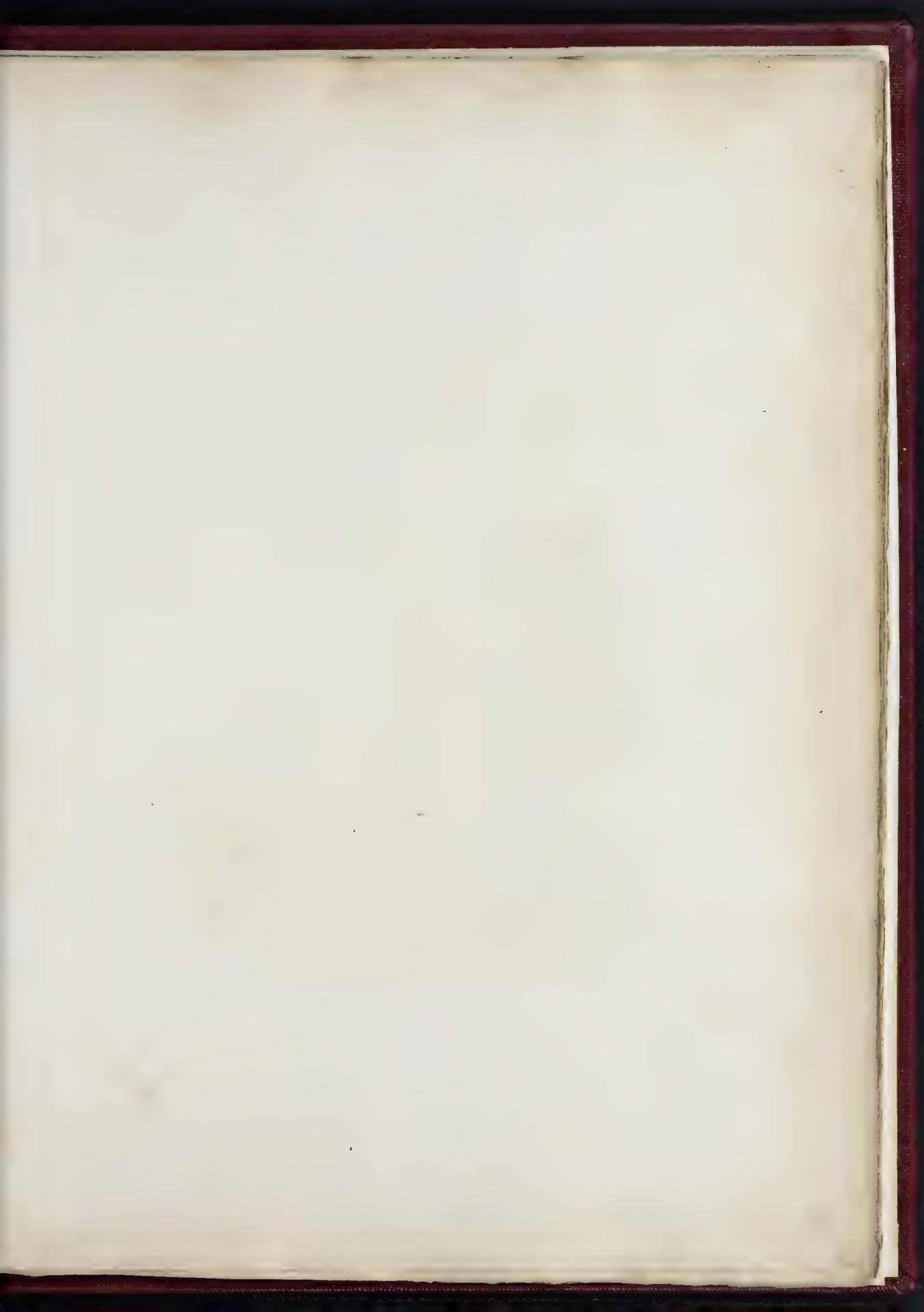
**ALBERT CUYP.**

*Born in 1606.—Died ——.*

HE was the most universal Painter of the School to which he belongs. His Pictures have recently come into great estimation, and deservedly so, particularly his Landscapes with Cattle. There is great truth in all his representations, and he is peculiarly happy in his aerial tints. The subject of the present Picture is a *Landscape with two Peasants in conversation, near several Sheep and a Goat*, and it possesses a warm and pleasing tone of colour.









The Indian appearance to the Columbia

T. H. 2. P.

**BENJAMIN CUYP.**

*Born in 1615.—Died ——.*

HE was the younger brother of ALBERT. He painted small historical Pictures in the style of REMBRANDT; and many of them, in force of colour and intelligence of light and shadow, resemble the works of that great Master. In this Collection is an Example, representing

*The Angel appearing to the Shepherds*, in which the figures are well grouped, and there is a fine distribution of light.

**GERARD LAIRESSE.**

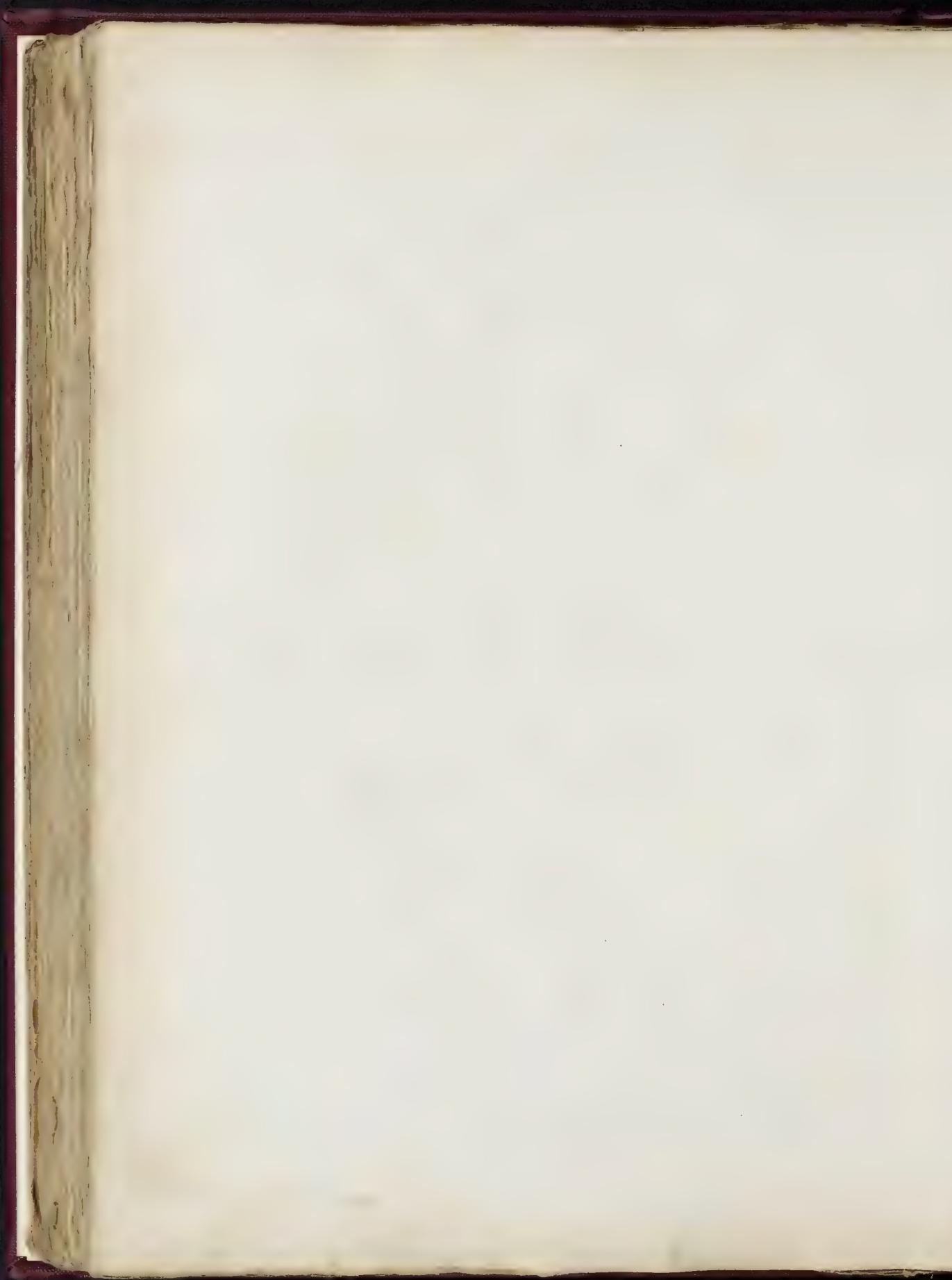
*Born in 1640.—Died in 1711.*

LAIRESSE is held in high estimation by his countrymen, who do not scruple to call him the Poussin of his nation. His works are numerous; and the Prints engraved from the Pictures by himself and others have contributed to spread his reputation. He wrote a *Treatise on Painting*, which is commended for the knowledge therein displayed. The present Example of his talents represents the well-known Story of

*The Sacrifice of Iphigenia*, in which he has adopted the idea of TIMANTHES, and veiled the passion he found himself unable to express.



Surimono Utagawa







A sketch

11.10.10 the 1.000

Moorland (gravelly)  
11.10.10

A. H. C. M. R. A.

**ABRAHAM HONDIUS.**

*Born at Rotterdam in 1638.—Died in London in 1695.*

HIS favourite subjects were Hunting and Animals, which he treated in a masterly style. His chief excellence was in the representation of Dogs, in which no Artist was ever superior to him. He came to England in the reign of Charles the Second, and met with considerable encouragement, which induced him to spend the remainder of his life in the country.

The small cabinet picture of *Dogs rousing a Swan*, is from his pencil.

## JAN STEEN.

*Born at Leyden in 1636.—Died in 1689.*

As there is but a single Specimen in the Collection of the abilities of this skilful Artist, and that a very small one, it is not necessary to be diffuse on his merits, especially as every lover of Dutch Painting must be well acquainted with them. Suffice it to say, that no Painter ever excelled him in the air of truth and nature which he gave to the Characters in his Pictures.

*A Toper listening to an Itinerant Musician* is an Example that will justify the remark.

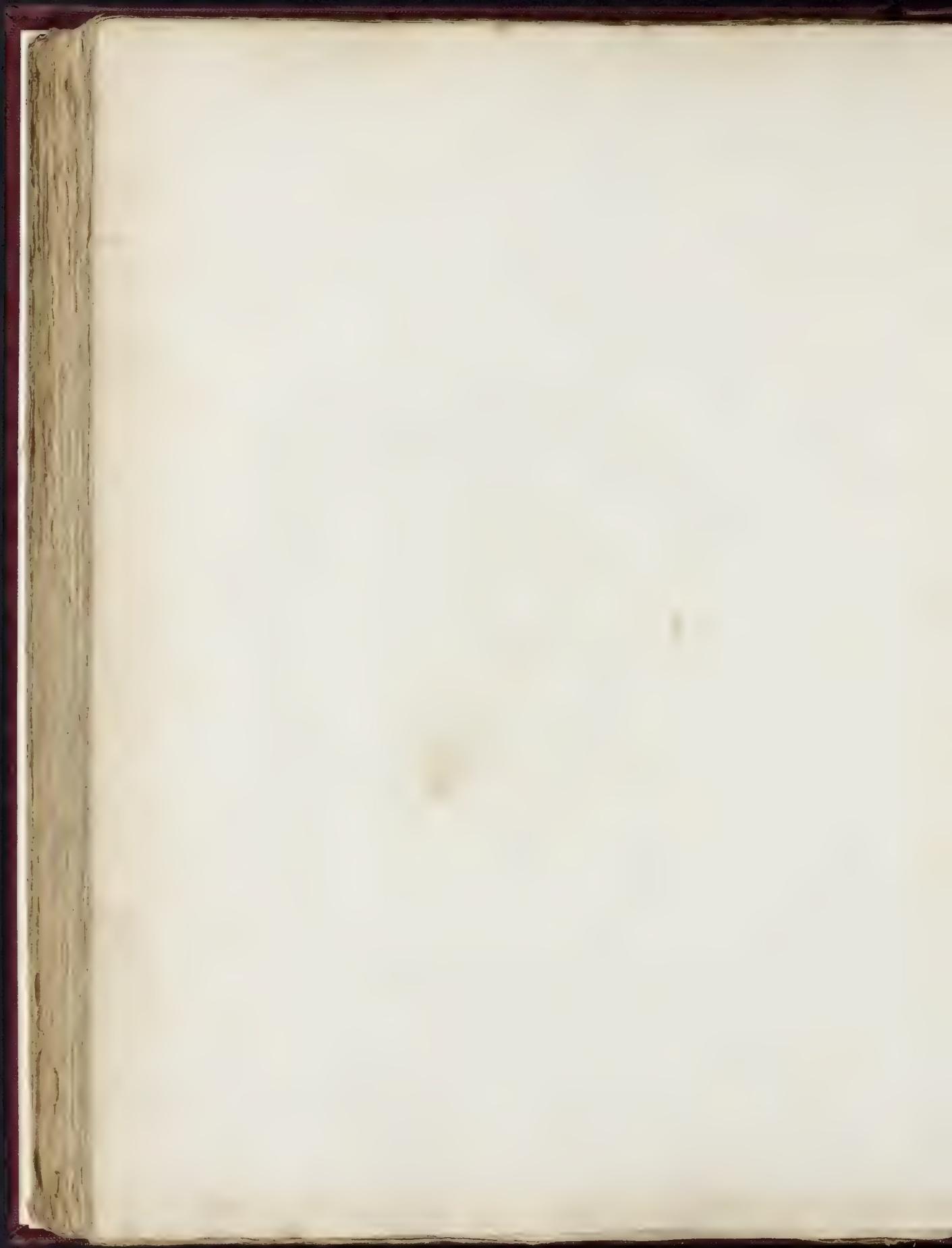


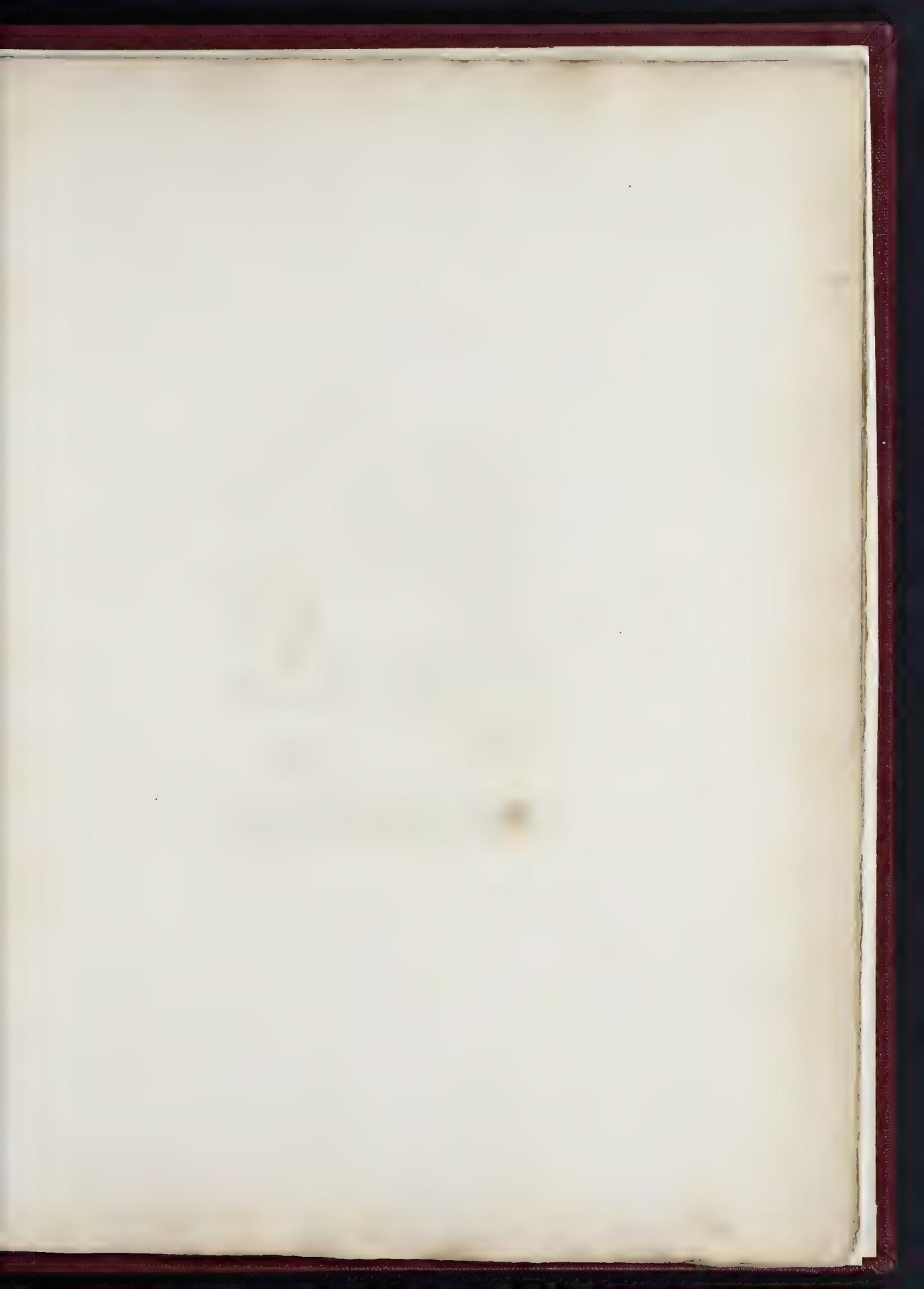
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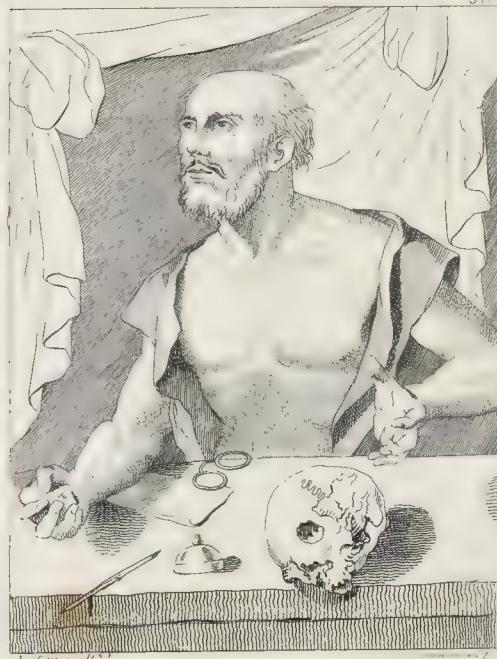
Topper

1 2 3  
2 3





57



Portrait of Albert Durer

Engraving by J. C. Sturm

**ALBERT DURER.**

*Born at Nuremberg in 1471.—Died in the same City in 1528.*

HE is distinguished as the first that attempted to reform the taste of his country from the rude and barbarous style that immediately preceded him. He is better known in England by his Engravings than his Pictures, though there are many of the latter to be found in good collections. His works are in general very carefully finished, having even the appearance of being laboured: his colouring is excellent. The Portrait, here engraved, as a *Hermit in his Cell at Devotion*, is said to be of himself. It has every character of a genuine Picture, and is in a good state of preservation.

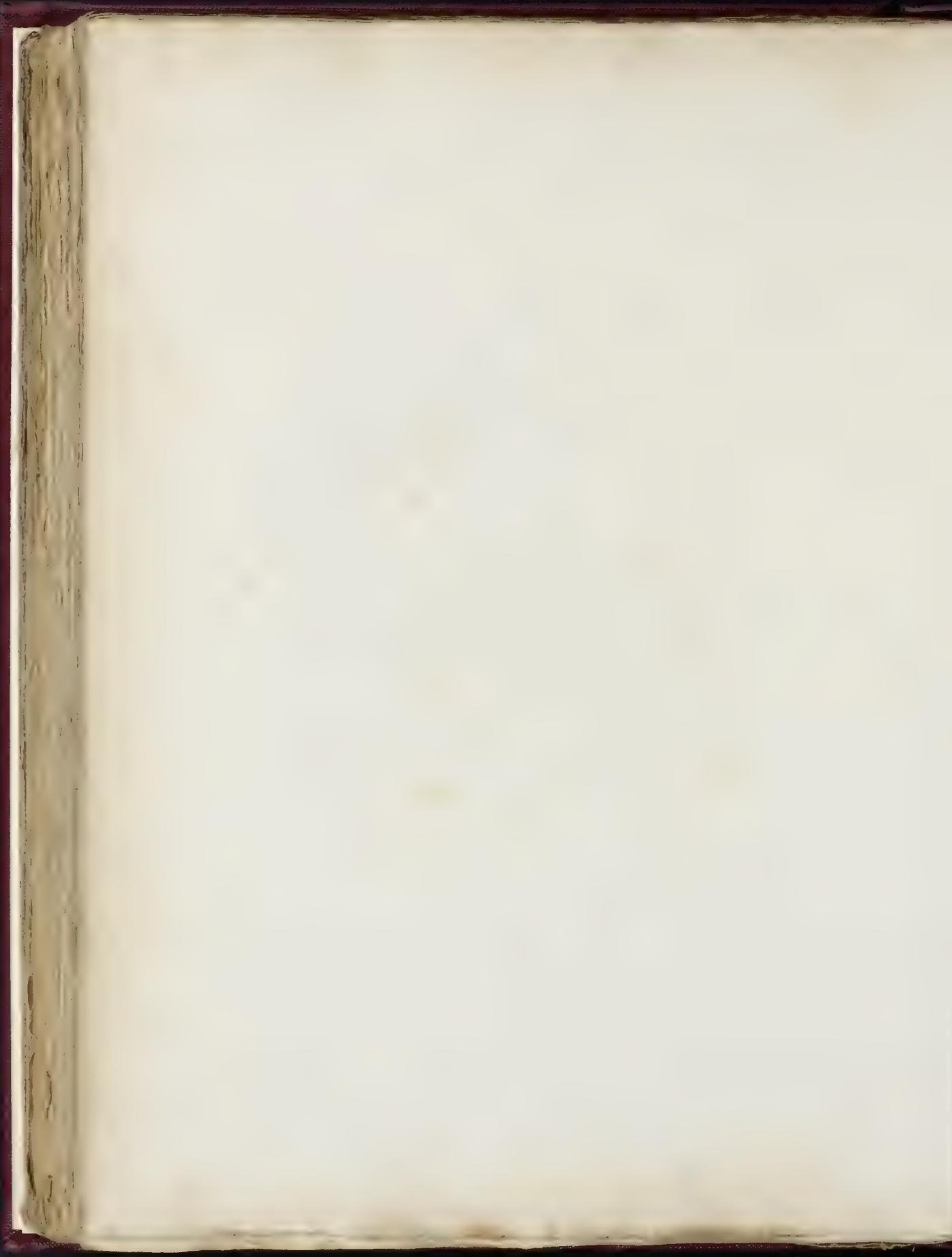
**JOHN MOSTAERT.**

*Born at Haerlem in 1499.—Died in 1555.*

MOSTAERT was a disciple of JACOB VAN HAERLEM, under whom he became a very eminent Painter of History and Portrait. VAN MANDER describes several Pictures by him which remained in his time in the churches and other public edifices in Holland; and particularly a Picture of *The Nativity*, the same subject as the one in this Collection, which was in the Church of the Jacobins, at Haerlem. The present is, however, of the cabinet size, and proves that he had looked at the works of the Italian Masters with considerable attention and profit. The composition consists of five figures, besides the Holy Mother and Infant, and has more the appearance of emanating from the School of BAROCCIO than of VAN HAERLEM.



Filicaria





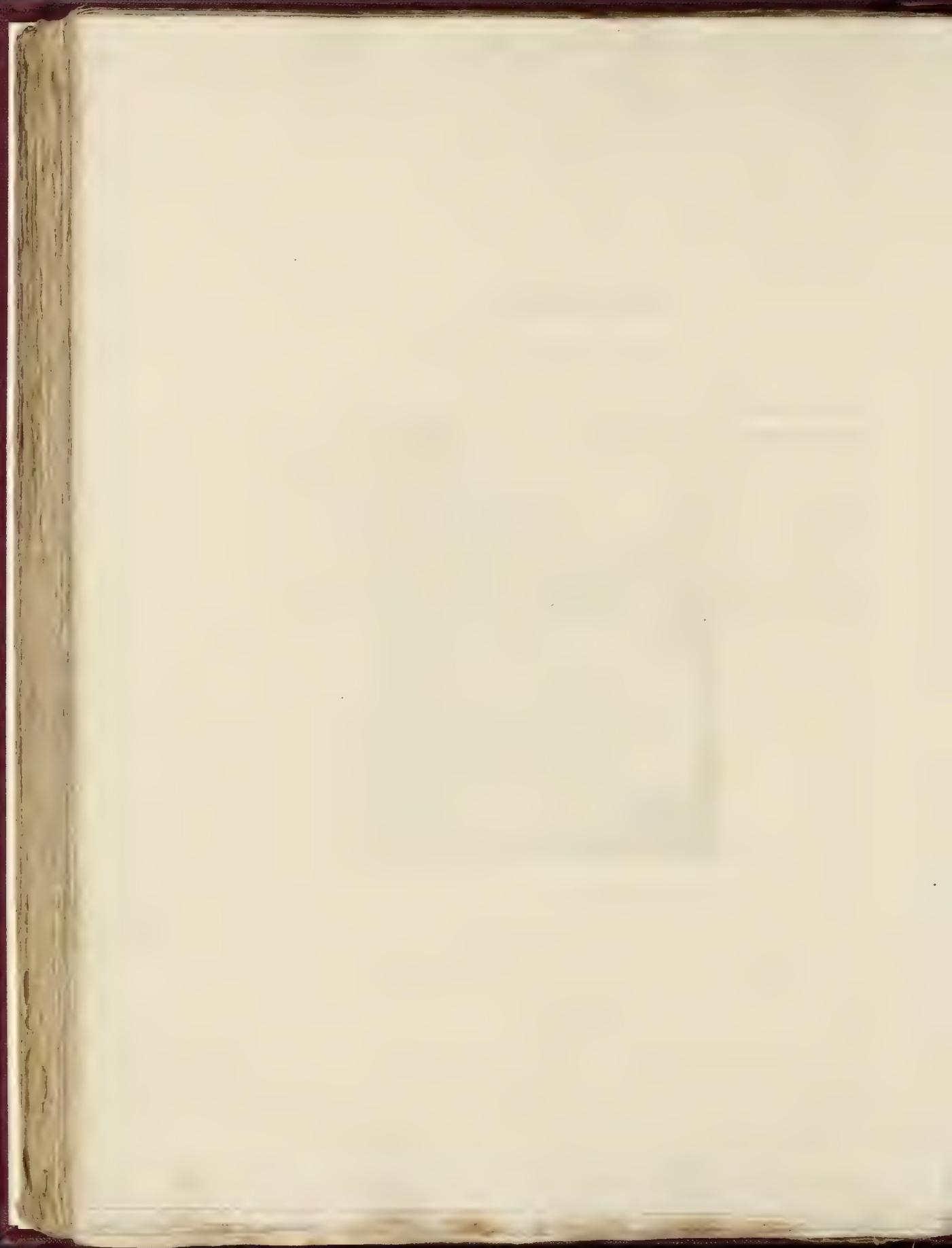


**ADAM ELSHEIMER.**

*Born at Francfort in 1574.—Died in 1620.*

FINDING little means of improvement in his own country, ELSHEIMER went to Rome, where he studied the productions of the great Masters, and in a short time his works were held in general admiration. The Italians, by way of distinction, called him *Il Tedesco*. His Pictures commonly represent small landscapes, enlivened with historical subjects; and are faithful representations of Nature, made more highly interesting by the beauty of their finishing. He is happy in the choice of his scenery, and manages his lights with great intelligence. The present Example exhibits his general style in those subjects in which he is allowed to have excelled.

FINIS.



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